

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3965.

SATURDAY, OCTOBER 24, 1903.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

SWINEY LECTURES on GEOLOGY.

(Under the direction of the Trustees of the British Museum.)
A COURSE of TWELVE LECTURES on "The Volcanoes of the World" will be delivered by JOHN SWINEY, M.A., D.Sc., F.R.S., in the COUNCIL ROOMS OF THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON (by permission of the Board of Education), on MONDAYS, WEDNESDAYS, and FRIDAYS at 5 P.M., beginning MONDAY, November 2, and ending FRIDAY, November 27. Each Lecture will be illustrated by means of Horn Sides and Lime Light. Admission to the Course is free. Entrance from Exhibition Road.

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TWENTY-FIFTH SESSION, 1903-4.

NOVEMBER 2, at 8 P.M., MR. SHADWORTH H. HODGSON, M.A., LL.D., Inaugural Address: "Method in Philosophy." DECEMBER 7, at 8 P.M., MR. HERBERT W. BLUNT, M.A., "Bacon's Method of Research." DECEMBER 14, at 8 P.M., MISS E. R. CONSTANCE JONES, "Prof. Stiglitz's Ethical Philosophy." H. WILDON CARE, Hon. Secretary.

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SATURDAY, OCTOBER 24, 1903.

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LITERATURE

Thackeray. By Charles Whibley. (Blackwood & Sons.)

MR. WHIBLEY had the advantage, rare enough, and in this case strange enough, of a not over-tiled field when he undertook his study of Thackeray. It is common knowledge that the great novelist chose that no personal biography of himself should be written by those who knew him best, showing thereby a magnanimity and a reserve of which the every-day Thackeray gave not many tokens. Mrs. Richmond Ritchie has been studious to obey that wish of her father's. What she has chosen to tell us, either in her personal reminiscences or in the prefaces to the new edition of Thackeray's works, is the best material the biographer can get; and as such it has been judiciously used by Mr. Whibley. Of those personal sketches which James Hannay and Anthony Trollope have left not much praise can be spoken. Considered as a study of a master, Trollope's 'Thackeray' is pretty nearly as bad as it could be.

That 259 small pages afford a ludicrously narrow space for the review of such a man and so vast an *œuvre* need not be said. Fate seems to have ordained that all great men of the past—statesmen, generals, writers, rulers of India, rulers of England, kings in the world of letters, whether their lives were long or short, whether their achievement has been great or small—are to be fitted on to the same procrustean bed of some 200 to 300 pages, or else to be ignored by the general reader. We have no right to reproach Mr. Whibley with the decrees of destiny, only to ask how he has achieved his task within the enforced limits.

The answer is, "Well; in the main, very well." The book is, above all, knowledgeable. Mr. Whibley has not been betrayed by his forerunners into a mere flimsy sketch or impression. Whatever information could be fairly expected he supplies, and with only one exception all Thackeray's

work is passed under review with a reasonable balance of space and attention. The one exception is the verse—no inconsiderable one certainly. Bouillabaisse is mentioned, but the 'Ballad of Bouillabaisse' is not once alluded to by Mr. Whibley, nor is any scrap of the fugitive verse cited. Yet how excellent that is! Trollope thought that Thackeray would live chiefly through his verse; and though that was more than anything a sly way of hinting that another novelist whose name began with a T was superior to the author of 'Vanity Fair,' still we may accept the positive part of Trollope's judgment while we neglect the negative. This book is knowledgeable also in much more than mere facts. Mr. Whibley belongs, or at one time belonged, to a literary group that was inclined to profess a certain contempt for the early Victorians. Some lingering traces of that temper remain. But on the whole he shows an appreciation of Thackeray which, though not quite adequate, is sensible and urbane. Of the novelist's attitude towards his own colleagues he says:—

"Thackeray was not unduly censorious in his judgment of his colleagues. While he would have them preserve a high standard of life, he would not condemn them too hardly if they failed. His sympathy with Shandon is clearly expressed, and he was no less kind to the model who sat for Shandon's portrait. 'I have carried money,' said he, 'and from a noble brother man-of-letters, to some one not unlike Shandon in prison, and have watched the beautiful devotion of his wife in that place.' But he was never of those who believed that the servile imitation of Shelley's and Byron's supposed vices was the short cut to genius, and the simple honest views which he held he set forth with honest simplicity."

A passage, be it said, as excellent in manner as in matter—if, indeed, one may ever justly make a distinction between the two.

Nevertheless, knowledge, good sense, and urbanity, which are characteristic of Mr. Whibley throughout this book, are not qualities sufficient for a full appreciation of Thackeray. There is a certain amount of coldness and, what may seem strange, of timidity discernible here too, the timidity of a man well grounded in his "classics," and apt to accept the *securus judicat* of time as his supreme guide. Thackeray has not been dead long enough to be received quite into the inner courts, and Mr. Whibley no doubt thinks that in measuring him by the standard of Fielding or of Balzac he is on safe ground. We may express our belief that, taken for all in all, Thackeray ranks with the greatest English novelists. No doubt his defects are exasperating, the more so to us in that we are still near enough to these defects to be under the influence of a reaction. Thackeray's recurrent sentimentality is a by-word to-day, as his supposed cynicism was a by-word in his own time. What are more annoying still are a certain pettiness and pettishness which the nodding Thackeray displays time out of mind. One feels the uneasy vanity of the man; that he ought to have been what Carlyle thought him, "a Cornish giant"—that is to say, in large part Celtic—and not the Yorkshireman which by descent he really was. Mr. Whibley is probably too kind to Thackeray when he writes, "His reading if not wide was deep." He is surely

wrong in crediting him with knowledge of the Augustan age of Rome. There is little positive evidence that Thackeray read anything except the writers of our Augustan age, though it is possible he "loved Rabelais and Burton with a constant heart; he could quote to excellent purpose Richard Graves's 'Spiritual Quixote,'" and "he tells us that Montaigne and Howell's 'Letters' were his bedside books." Even that is scarce enough to make a library, and Thackeray was so essentially a club man, a gad-about, who could never write well but when he was on the move, that the bedside books must have often got covered with dust. That passage in the lecture on Swift where Thackeray pays his vows to Shakespeare has a rather tinsel ring; and what are we to think of Thackeray's deep reading even of that Augustan Swift, when he could draw such a travesty of the man? But all these are the faults of the nodding Thackeray, and great men are not to be estimated by their average, but by their best. The best of this one is supremely good. That his present biographer does not fully appreciate it is shown abundantly by the fact that he compares unfavourably Thackeray's Steyne with Disraeli's Monmouth. There is no comparison possible. Steyne is, in a sense, melodramatic, if you like, and a monster; but he is a creation, for all that, whom you can no more do away with or diminish than you can Balzac's Vautrin—another monster, and melodramatic. Both seize upon you—*ils vous empoignent*. Whether you believe in them or not, you cannot shake yourself free from one or from the other. And of all the remaining personages in 'Vanity Fair' this same may be said: of Sir Pitt Crawley; of Becky, with Jos, with Rawdon, with George Osborne; of Old Osborne; all these people are monstrous and terrible; they are as unlike the Thackeray of every day as anything can possibly be. And in the other books there are creations of the same kind—Barry Lyndon, and Barnes, and Blanche Amory, softening down in a more every-day light, indeed, yet in their essence still Titanesque and fearful. Thackeray's good people are more realistic; Dobbins is perfectly natural, and even Amelia, though Mr. Whibley not unjustly designates her "a Niobe all tears," is a type of a woman who exists—one more easy to meet with, in fact, than an Ethel Newcome; the last, who is essentially a man's woman, is the only one of Thackeray's heroines whom Mr. Whibley thinks drawn to the life. We may wish it were so; but facts are stubborn things.

Here and there Mr. Whibley misses the point, and shows that he is not so subtle in his reading of character as the author whom he deals with. In the famous little passage of arms between Sir Thomas De Boots and Barnes Newcome, the general ends his speech: "He's an old man. They call him Don Quixote in the regiment. I suppose you've read 'Don Quixote'? Never heard of it, upon my word," Barnes answers. Mr. Whibley says of Barnes: "He is abashed at nothing—not even when he has to confess that he has never heard of 'Don Quixote.' And why, indeed, should he have heard of 'Don Quixote'? The one end and aim of his life is to make money," &c. It is not

really a "confession" but a "profession" which Barnes makes, a *passe* which foils the exuberant De Boots.

There is a like weakness of judgment in regard to Thackeray's style, which Mr. Whibley describes as "more familiar than correct, more boisterous than energetic." That word "correct" is a dangerous and doubtful word. But it is certain that Thackeray would never have written at the ending of the Cave of Harmony scene in "The Newcomes" that "that up-lifted arm of the Colonel's had somehow fallen on the back of every man in the room," as Mr. Whibley misquotes him. Mr. Whibley has a style, but it is somewhat pinched and "elegant." At times he is delightful, as when he writes that Thackeray joined the Bar "no doubt in the hope that he, the eagle, might follow Fielding the vulture to the magisterial bench." (Charlotte Brontë applied the comparison to the two novelists.) But a good deal of Mr. Whibley's prose is *staccato*, and more "correct" than vigorous or natural. When speaking of the early Victorian days he says:—

"In truth no age ever parodied itself more prettily than did this one in its vapid bundles of poetry and portraiture. The lady who languished in a 'bertha' worried the muses with the same careless effrontery as the fop who ruffled it in the coats of Stulz."

Here we have a language which is correct, indeed, because it is modelled on bygone classics, like the Ciceronian prose of a schoolboy; but it is *toto divisus orbis* from the grace, the pliancy, and the charm of Thackeray's prose, which, at its best, is of the best our language owns.

Oxyrhynchus Papyri. Part III. Edited by B. P. Grenfell and A. S. Hunt. (Egyptian Exploration Fund.)

WITH the most commendable expedition the authors have provided us with a new volume of their discoveries in the Fayum. They ride in the van of this fruitful and interesting attack upon Greek antiquity, and they are bringing to light a number of new texts and new fragments of old texts in very early hands, far beyond anything which the rest of Europe can show. Moreover they wisely call to their assistance great specialists in Germany and elsewhere, so that their publications present not only their own admirable decipherings, but also the suggestions of Blass, Crusius, Wilcken, Smyly, Charles—all masters in particular branches of study which bear upon the texts they publish. For these texts are of astounding variety. History is perhaps the least-represented department, but astrology, mathematics, medicine, apocryphal theology, complicated finance, official correspondence, are found mixed up with scraps of classical texts, which require the wonderful intimacy of Blass with classical Greek prose to refer to their authors. No fragment, however small, seems to escape his curious power of identification. Mathematical and astronomical questions are sifted by Mr. Smyly in a manner not only beyond the knowledge, but even the comprehension, of his fellow-workers. We may say therefore, with confidence, that no scholar's library can be thought even fairly complete without this unique series of new Greek texts. There is

not, indeed, any one volume among them so interesting as the well-known Petrie papyri; but, on the other hand, there is not a single volume which does not contain some papers of capital importance. And the vein of precious ore is by no means exhausted. We hear of more Logia of Jesus, of another large fragment of Pindar, of more commentary on Homer, even of an epitome of lost books of Livy (!), which are to appear in a forthcoming volume.

Thus, at the very moment when vulgar utilitarians are agitating the abandonment of the study of Greek as a dead language, Greek has made a resurrection almost as wonderful as in the Renaissance; it is now a rapidly growing and expanding literature in contrast to Latin, which only picks up a stray crumb of new text amid the libraries of Greek fragments. Our dictionaries are already antiquated; there are many hundreds of words now known which were beyond the ken of Liddell and Scott, or of Passow, so that the sporadic attempts at new vocabularies, or the indexes to new texts, must presently be replaced by a new Thesaurus, on the scale of Stephanus, to which an army of scholars will, we hope, contribute.

These are the general ideas suggested by the volume before us, and they must not be forgotten when we plunge into the special questions, and often dry discussions, with which Messrs. Grenfell and Hunt's volumes bristle. Indeed, apart from the great charm of novelty, it cannot be said that their work fascinates us. This is mainly due to the fragmentary nature of the classical texts, which are only scraps from great works, which leave us in the lurch when we seek to penetrate the artistic side of the writer. Thus we have obtained in recent years several large passages from lost plays of Menander; but in no case are these complete enough to afford further insight into the literary workmanship which put him in the first rank of great Greek authors. We have now some 7,000 or 8,000 lines from him in citations or in papyrus fragments, and yet our only clear notion of his dramatic aims is through the Latin "contaminations" of Plautus and Terence. The more we learn, the more, however, are we disposed to think highly of Terence's versions, and to allow him the title of "dimidiatus Menander." The hundred lines (more or less injured) from the Κόλας in the present volume are not less disappointing than the recently found passages from the Γεωργίς and the Ηερικειρομένη.

The same may be said of the fragment of Pindar, very cleverly identified by Blass, which in itself tells but little, but which may yet be fitted into some other discovery, and so help to complete another ode of this famous poet. The many other scraps of prose and poetry, known and unknown, afford us scanty literary interest unless it be this: the old texts of Demosthenes, Plato, &c., show that what we have got from mediæval copies has not undergone any serious corruption since the texts were first published, or, at least, since they became public property in the Graeco-Roman world. We have of Plato not only a piece of the 'Gorgias' in the present volume, but also the famous fragments of the 'Phædo' and

'Laches' in the Petrie papyri, which latter go back to the earlier half of the third century B.C. All these evidences show that in the main, and even in every important particular, the Plato we have is the Plato of the Greek world. The same is the case with the orators. With Homer the case is very different. Since the second century B.C.—that is to say, since the days of Aristarchus—there was a vulgate of which we have countless fragments which differ in no important point from our vulgate of Homer. But we have good reason to think that before the second century B.C. there were very various texts current, and that most of them differed considerably from the purified text now best represented by the Codex Venetus A (tenth century). Early scraps of the Iliad or Odyssey are therefore of great value and curiosity as showing what the Greeks read as Homer. Otherwise the tradition seems to be far better and more accurate than one would have expected. The same may be said of the New Testament texts. If we get a copy of the Gospels dating from the early second century we shall probably find nothing to alter in the story for any ordinary reader. Of course minute textual critics will worry themselves over microscopic variants, and magnify their importance, as they do over the old Platonic papyri. But, after all, the question of main importance now in judging a new MS. concerns not its age, but its quality. A careful later copy is far more valuable than a slovenly papyrus of the earliest times.

The most interesting piece of the present collection is undoubtedly the papyrus which contains part of a prose mime and a considerable part of a musical farce. The former is attributed by O. Crusius to the Roman period; but since Sophron's famous model was well known in Egypt, and since we have imitations both from Herodas and from Theocritus, the present piece, which agrees in subject with the fifth mime of Herodas (the jealousy of a mistress, and consequent persecution, of a male slave), and is moreover, as Sophron's pieces were, in prose, may well be from good Hellenistic times. There is nothing in the style to prove a late author. If we accepted such stories as reproducing a type, our opinion of the Greek house-mistress would indeed be very low. On the other side is a much more curious piece, which the editors regard as the sort of thing performed at the theatre of Oxyrhynchus, and parallel to our music-hall entertainments. It is clearly dramatic, with the persons distinguished, a chorus, and musical directions. Apart from the very coarse stage direction for the buffoon, there is much real fun in the piece, which seems to be a parody on the famous situation of the 'Iphigenia in Tauris,' where the heroine lives in a far-off land among barbarians, under the protection of the god to whom she is, or alleges herself to be, priestess, while the dramatic action is the arrival of an expedition under her brother's command to carry her off from the jealous guarding of the barbarians. Here the scene is laid in the Indian Ocean (Red Sea). The device of the marauders is to carry off the lady by making the barbarian king and his household drunk, and also to steal what they can from the temple along with the priestess. She objects, indeed,

be stolen, on moral grounds, but apparently without much earnestness. The king, who is accompanied by Amazon guards with great bows, speaks a jargon which is evidently no mere gibberish, but set down as an Indian language, and some of the words seem to be Frakrit. Here is a problem for Oriental scholars. The editors think that the work is akin to the prose novels, wherein adventures of travel are so frequent; we offer our suggestion of a parody on a well-known tragedy as more acceptable.

Space would fail to give any general account of the official documents—census returns, petitions, reports, circulars, leases, contracts—which occupy the latter half of the volume. The present work, being confined to the Roman period, is, as usual, uninteresting. Roman Egypt was evidently a very parochial society, apart from and careless of any large historical interests. We shall soon know, indeed, a vast deal of its local administration, but when we do it will still be a dull and dry subject, with but little human interest attaching to it. The wills selected for publication are very full and well preserved, and curious is the change of formula at the opening from the simpler language of the third century B.C., as shown in the Petrie papyri. The earlier testator says:—

"This is the will of X in his right mind. May it be my lot to live in good health and to manage mine own property, but if anything human happen to me, I bequeath," &c.

The later (we leave out the dating):—

"This is the will of X in his right mind, in the street (*ἐν ἀγορᾷ*). As long as I survive I have power over my property, so that whatever I choose to add or change in another will, and supersedes this one, shall be valid. But if I die with this will in force, I bequeath," &c. What is meant by making one's will in the street, if the editors are indeed correct in their rendering, they have not vouchsafed to tell us. There are a good many other expressions which must have perplexed them, and on which we would gladly have had more of their conjectures—e.g., What is *καμηλικος κύβος* as a measure? The mere translation "squared camel stones" is no explanation. The editors have, indeed, adopted the laudable practice of providing an English version of every text, and so only can we know that they understand their deciphering and how they understand it; but setting down mere sounds in English is hardly translation. In this case *καμηλικὸς* has possibly nothing whatever to do with camels, though they do suggest "not too heavy for a camel to transport"! *Λαξεία* for a quarry is probably merely stone-breaking (*λαας ἄγνυμι*), but they have given us no note upon it.

Yet, on the whole, the editing of the texts is excellent—a splendid monument of English scholarship, and one which will keep us from being ashamed when we meet our enemy in the gate. In the transliteration of classical fragments they have adopted the method strongly urged by Wilamowitz of reproducing in the first place the actual letters without gaps, exactly as they find them on the papyrus; secondly, in giving their own transcription, dividing the words, and adding the accents. In this way a new transcriber need not be influenced by

a rendering which may possibly be false. If this be the best way of publishing such texts, we plead, however, for one additional precaution which our editors have not taken. The primitive transcription should be opposite to the editors' version, not on a previous page. For the turning back to verify one by the other is irksome.

We need not repeat what we have said more than once concerning the printing of private papers which have no interest except to the narrowest specialist. So long as papyri were rare, every specimen was worth printing; it is not so now. We are still of the same opinion also concerning indexes, though nothing can be more complete than the general index in this book which comprises the rest. It is all very well done, and is evidence of great patience and labour; but time and money would be saved both to the reader and the editors if all unnecessary and superfluous elements were stripped off from these monumental volumes. To complain that the editors work too hard, and supply too much, may appear ungrateful; but we say it most earnestly in their interest as well as ours. We desire that their most precious labour may not be wasted on trivial matters, but may be reserved for the many great discoveries which we hope to receive from them during the next few years.

The Portuguese Expedition to Abyssinia in 1541-1543, as narrated by Castanhoso, with some Contemporary Letters, the Short Account of Bermudez, and certain Extracts from Correa. Translated and edited by R. S. Whiteway. (Hakluyt Society.)

A NARRATIVE of the Portuguese embassy to Abyssinia during the years 1520-27, by Father Francisco Alvarez, translated by Lord Stanley of Alderley, was published by the Hakluyt Society in 1881, and now Mr. Whiteway's book deals with a later embassy under Dom João Bermudez, secretary, physician, and successor to Alvarez, and the ensuing expedition under Dom Christovão da Gama, as related by Dom Miguel de Castanhoso and Bermudez. The authors of these contemporary accounts were both active participants in the events they record, but they differ widely in position and credibility. Castanhoso was an officer of noble family who was knighted by his sovereign on his return to Portugal, and subsequently commanded one of the ships under Dom Pedro Mascarenhas, the discoverer of the Mascarene Islands. He evidently writes in good faith, and loyally celebrates the achievements of his commander. Bermudez, on the other hand, was a priest of obscure origin, who, assuming to himself the rank of Patriarch of Abyssinia, seems successfully to have deceived the Portuguese authorities in India as to his true position, whilst he did his best to belittle the character and conduct of Christovão. Modern authors hitherto have taken Bermudez at his own valuation; thus the late Mr. Bent, who appears to have had no knowledge of Castanhoso's writings, states that Pope Paul III. made Bermudez Patriarch of Ethiopia. Mr. Whiteway conclusively proves that whenever any statement as to Bermudez' position is examined it can always be traced back ultimately to

his own assertions as the sole authority. In fact, Pope Paul III. appointed a Patriarch to Abyssinia during the lifetime of Bermudez without mentioning the latter's name; and as to the claim of Bermudez to have been appointed Patriarch of Alexandria by the Pope, Mr. Bliss, during his search in the records of the Vatican, found no trace whatever of the name of Bermudez, but discovered a missive of Paul III. in 1538—that is, at the very end of the period during which Bermudez could have been made Patriarch—addressed to another person (one Caesar), calling him Patriarch of Alexandria. Again, Galawdewos [*sic!*], the King of Abyssinia, wrote to João III., King of Portugal, a letter of inquiry as to the claims of Bermudez, a translation of the reply to which, dated 1546, is published by Mr. Whiteway:—

"In it he says that João Bermudez was sent as ambassador from Abyssinia to Portugal; that all the King knows of him is that he is a mere priest (*clericu simpres*); that he knows nothing of any powers he claims to have received from the Pope, but that he will send the Preste a Patriarch with whom he can discuss the matter of João Bermudez. He goes on to suggest discretion in dealing with Bermudez, for if he assumes the dignity of Patriarch, 'which he wishes to usurp, though no one has given it to him,' and is punished with death, Christianity will be discredited."

It was 365 years before General Napier's successful march, with an army of 14,000 men, to Magdala, and the consequent overthrow and death of the Negus, Theodore, in 1868, that the Portuguese Governor of India sent a far smaller expedition—in fact, only a detachment of 400 men—in aid of Galawdewos against the incursions of the Imam Ahmad, King of Zeila, with his Mohammedan Somalis. At the opening of the campaign Christovão, landing at Massowa, had reached Debarwa in July, 1541, when further advance was impracticable owing to the rainy season. The Abyssinian forces, under Galawdewos, were some 400 miles away southwards in Shoa, whilst the superior army of Ahmad, or the Grān (*sic!*) ("left-handed"), as he was usually styled, was concentrating at Zabul, midway between the allies. The Portuguese operated on a line inside the crest of the mountain ranges which form the eastern boundary of the Abyssinian plateaux, using much the same route as that subsequently followed by Napier. The object of Christovão, with whom were the dowager queen and some Abyssinians of the northern province, was obviously to gain touch with Galawdewos before attacking the Grān's army. The advance southwards was at last commenced in December, and even then progress was much impeded by the transport, whilst the Abyssinians do not seem to have ventured to move from Shoa; so it was not until February, 1542, that the opposing forces came into contact, when the Portuguese took the initiative by storming an outlying hill occupied by the enemy. A more important engagement happened on April 4th, in which the Imam, who had invested the Christian camp, was forced to retire, he himself being wounded; and another battle was fought twelve days later, when the Mohammedans retreated, their camp near Antalo being captured. Shortly afterwards another garrison of Ahmad, on the so-called

"hill of the Jews," was surprised and occupied by Christovão. By this time the Grān's army, strongly reinforced, was closing in on the Portuguese position at Wofla; and in the action which ensued, on August 28th, the Christians were disastrously defeated; Dom Christovão was wounded, made prisoner, tortured, and slain, whilst only a remnant of the Portuguese escaped, leaving more than half their number on the battlefield.

It is characteristic of the superstition of the period that a marvellous legend, which at once sprang into existence among the Abyssinian monks, was readily accepted by Castanhoso as to what happened after the Grān had with his own hand beheaded Dom Christovão:—

"After it [his head] had been cut off, in that very place where his blood was spilt, there started a spring of water which gave health to the sick, who bathed in it, which they understood the wrong way. That very day and moment, in a monastery of friars, a very large tree which stood in the cloisters was uprooted, and remained with its roots in the air and its branches underneath, the day being very calm and still; and as it appeared to them that this event was not without mystery, they noted the day and the hour, and that they were all present to give witness. Afterwards when they heard of the defeat and death of D. Christovão, they found that the tree was uprooted on the very day and hour that he was killed. After it had died, the friars cut up part for use in the monastery; six months later, the very day we gave battle to the King of Zeila and defeated him—in which battle he was slain and the kingdom freed—that very day the tree raised itself, planted its roots in the earth whence they had been drawn, and at the same moment threw out green leaves. The friars, seeing this great mystery, with great wonder, noted the day and hour it happened, knowing nothing of what was passing in the kingdom. When they heard of what had taken place, they found that it was the very day, as I say, that was the signal of freedom for so many Christian people. When they told us this, as the monastery lay on the road to Massowa, whither after the freeing of the country we were travelling, we all went to the monastery to see the tree and to bear witness. I saw it with many of its roots exposed, all cut as the friars said, and it had only recently become green. As it was a great tree, it was wonderful that it could stand on the ground with so few roots below the earth."

One hundred and seventy Portuguese alone escaped from the battle of Wofla to the hill of the Jews, with the loss of all their firearms, where they were joined by Galāwdēwos from Shoa in September; and, after a supply of arms and ammunition had been obtained, sufficient forces were concentrated to resume the offensive by defeating one of Ahmad's generals at Woggara in February, 1543. On the 21st of the same month Galāwdēwos attacked the Grān's main army at Wainedega, near Lake Tzana, when the victory of the Christian allies was decisive, the Imam himself falling mortally wounded.

Such was the result of the Portuguese expedition. Castanhoso left the country the following year, but Bermudez did not get away before 1556. Most of the surviving Portuguese remained in Abyssinia, married native women, and became merged in the general population. It was thus it came to pass that, as Gibbon says,

"Ethiopia was saved by four hundred and fifty Portuguese, who displayed in the field the

native valour of Europeans and the artificial powers of musket and cannon."

Castanhoso's book was first published at Lisbon in 1564, but twenty years previously, on his way home from India, he had given a copy of it to Correa, who, after careful inquiries from two other Portuguese returning from Africa, adopted the narrative, and extracts from that author's 'Lendas da India,' so far as he adds anything to the facts, are given by Mr. Whiteway. The so-called "short" account by Bermudez—which is in reality somewhat longer than that of Castanhoso—appeared after the death of the latter in 1565. It is to the imperfect abstract of it in 'Purchas his Pilgrimes' that this version has owed its more popular recognition in later days.

In addition to these translations, Mr. Whiteway, who, we regret to say, has not lived to see the issue of his volume, has given a full bibliography of Abyssinia, with the British Museum press-marks, as well as a map of the country, on scale 1 : 2,000,000, in which the localities mentioned in the text have been laid down as nearly as they can be identified. A more satisfactory work has seldom been published by the Hakluyt Society.

The Love Affairs of Mary, Queen of Scots: a Political History. By Martin Hume. (Nash.)

MURDER and matrimony, as Major Martin Hume remarks, were political methods almost equally respectable in the age of Mary Stuart. She failed with both. Major Hume attributes the failure of Mary's ambitions not to any superfluity of naughtiness in her, but to the circumstance that she tried to play the matrimonial game, in which Elizabeth excelled, without Elizabeth's power of checking herself just in time. Mary had passions; if Elizabeth had passions, they were always restrained at the last moment by her love of power, or her patriotism, or by Cecil, or by some influence unknown which we cannot estimate. But Mary had not herself so well in hand. She need not have married Darnley; it was not absolutely necessary that she should then marry at all. Again, Darnley's murder would not have ruined her had she either abstained from marrying Bothwell (who was in love with his own wife), or had she separated herself from him when he fled from Borthwick Castle. These blunders overthrew Mary. But Major Hume, a cool and judicious observer, admits that

"if Mary had been an angel instead of a fallible young woman, overflowing with ambition, pride, and a desire to enjoy life, it would have been difficult for her to have conquered by diplomacy the forces arrayed against her."

By diplomacy she could not succeed, nor could she, confronted with the state of France, the nature of Philip II., and the feuds and divisions of Scotland, succeed by way of war. Her failure was predestined, unless she changed her creed and allied herself firmly with Moray and Knox. Her birth and training rendered this impossible, and the "strange tragedies" which Lethington prophesied from the first were her portion.

Major Hume gives a very fair account of Mary's training at the French Court and

of her earliest perfidy, just before her marriage to the Dauphin, her betrayal of Scottish freedom to France. We note a few points in which we differ from him in opinion. We doubt whether the Scottish envoys, including the Bishop of Orkney, were intentionally poisoned at Dieppe. The surfeit which then usually followed political dinners (we have many examples) or unwholesome oysters may have caused the deaths. The alleged treachery of Mary of Guise before the tumult at Perth is dubious, while there is no doubt at all about the repeated perfidies of Knox's party. We scarcely think that a Scottish Parliament can be adequately described as "an assembly of the bishops, titular abbots, and nobles, with a few members to represent the burgesses of the greater towns." Small towns, if royal burghs, were represented, and the lairds hardly reckon as "nobles." There were fair reasons, we agree with Tytler, for Mary's refusal to ratify the treaty of Leith. Moray (Lord James Stuart) was not forbidden by Mary to go with her to Nancy; at least, according to a letter of her own, he was with her there (Mary to Throckmorton, April 22nd, 1562, Keith, iii. 210). Major Hume's description of Bothwell tallies with "the only fairly well-authenticated portrait" which he gives; but what is the authentication? and how does the portrait compare with that in the possession of a Hepburn in Berwickshire? Is it certain that Arran ever plotted to abduct Mary? We think that he was merely the cat's paw of Bothwell. Major Hume is very strong on Lethington's attempt to hand Scotland over to Spain to secure the marriage with Don Carlos, and even suspects Moray of being "willing to make Scotland as well as England a Catholic appanage of Spain." But Kirkcaldy of Grange wrote to Randolph that Catherine de' Medici had written to Mary that "all that was spoken of the marriage with Spain was done to cause England grant to our desires" [sic]. Of course this may have been a mere ruse of Lethington's, and he may also have practised it on Moray. Major Hume does not reject Lethington's tale about Chastelard as an agent sent to discredit Mary, but he does not discuss the name—Curosol, or Curosot (that is Madame de Chatillon), or De Cursol, or De Curoslles, or De Crusolles (Duchesse d'Uzès)—of the lady instigator of Chastelard. He here takes the Spanish calendar as his source, not alluding to the Venice calendar, and the passage of Chantonnay's dispatch in Teulet. Major Hume would save trouble to his readers by always referring them to the page as well as the volume whence he quotes.

The ring sent by Elizabeth is probably that with a diamond, shaped like a rock, accompanying the false promise which finally caused Mary to seek refuge in England. Major Hume never hints a doubt as to whether the Papal dispensation arrived before the Darnley marriage. Father Pollen makes it at least extremely probable that the marriage preceded the arrival, or even the granting, of the dispensation, so that Darnley, as was proposed at Craigmellar, might have been divorced. But that would have invalidated the legitimacy of James VI. Where is "the contemporary portrait" of Rizzio? Where is the evidence for "shame-

ful blemishes" on the baby James VI.? That they existed is only an inference. We cannot see that when Mary, after Rizzio's death, employed Bothwell and Moray, with Lethington later, for her ministers, she had "managed to restore the Anglo-Catholic-Spanish conspiracy to vigour." Bothwell was anti-Catholic, Moray was anti-Catholic; but Mary was asked by her uncle, the Cardinal, and the Nuncio, to take the heads of Moray, Morton, Lethington, and Argyll before she could touch the bulk of the Papal subsidy. She refused, and governed with a Protestant set of ministers.

'The Book of Articles' hardly corroborates Buchanan, if Buchanan, as we believe, wrote 'The Book of Articles.' Mary did not hold a council, we think, late in the night when Darnley came to Holyrood, intending to retreat abroad. She admitted him to her room, and held the council next day, as we understand the case. How could Mary reconcile Bothwell to Lethington by telling the Earl that the Secretary "had been her first powerful instrument to conclude her Spanish alliance against Elizabeth"; while Bothwell, as a Protestant, "would deprive Mary of the support of the English Catholics and of Spain"? Apparently Bothwell wanted the Spanish and Catholic alliance, though the Spanish and Catholic allies would not endure Bothwell, a circumstance of which he must have been well aware. As a matter of fact, the Nuncio, who held the Papal gold, and the Cardinal, did not ask for the head, or at least the disgrace, of Bothwell, only for those of Moray, Lethington, and the rest, such as Bellenden and Balfour.

Without money Mary was powerless. Now the Spanish gold had been lost to her when Yaxley perished, and the Papal gold was beyond her reach while she kept her Protestant advisers. She could, after her son's birth, expect no real Catholic aid, unless she "shook Bothwell out of her pocket" against all the rest of her Council. They must all have known that the murder of Darnley, which they were contemplating, would alienate the Pope, Spain, France, and Darnley's English friends, as it did. They all knew that the slaying of Darnley was the safety of the Kirk. It committed the Queen to Protestantism, for the country, if not for herself, as appeared in the Parliament of April, 1567. Mary, in short, was not "cementing an active and cordial understanding with the Pope, the Spanish, and the English Catholics," for she was recalling Morton, Ruthven, and the rest of the Protestant exiles who had slain Rizzio. We do not pretend to see clearly into the situation.

Perhaps nobody did see clearly into it, but the Nuncio knew that the Pope's gold would not be spent for Catholic purposes. If Lethington was for the Spanish alliance, why did he sign the bond for Darnley's murder? If Mary was assured that English Catholics and Spanish Catholics would side with her, not with Darnley, where was the need to kill Darnley? It may be said that Mary consented to Darnley's death out of hatred to him and love of Bothwell. But all her Protestant advisers were with her, actively or passively, so how could they be

partisans of a Catholic and Spanish alliance and conspiracy? Did they expect Catholics to wink at the crime and remain true to Mary? That appears to be Major Hume's view, and he is probably right in holding that the Bothwell marriage, not the Darnley murder, made Mary impossible. But the Scottish nobles recommended the Bothwell marriage—Atholl and Lethington standing aloof. What, then, had Lethington intended when he signed the bond for Darnley's murder? We really cannot guess, any more than we can guess at Major Hume's evidence for the statement that "the hands of Capt. Cullen had drawn tight the fatal napkin that strangled Mary's husband," or for the remark that Lethington was released from Dunbar on the day after Mary's abduction. He remained at Dunbar. We find it hard to believe that Mary had the murder bond in her pocket at Carberry, though Nau asserts this, and though in a Lennox MS. Mary is said to have boasted at Loch Leven of possessing something fatal to Lethington "in black and white." These matters can never be unravelled, unless new documents are discovered.

Major Hume expects that some of his conclusions will be challenged, and we have indicated grounds of doubt without being able to provide certainties. The book is most interesting, and it is probably deference to popular taste alone that leads the author to leave many passages insufficiently supported by documentary evidence. On p. 380, l. 6 from foot, "Dunbar" seems to be meant for Edinburgh, and there are vaguenesses as to the affair of the abduction and the whereabouts of Lethington after an event which, oddly enough, he does not appear to have foreseen. Major Hume probably did not consult James Maitland's manuscript apologia for his father. The frontispiece, a portrait of Mary in the Duke of Devonshire's collection (the artist unnamed), shows a prettier and more probable Mary than usual.

NEW NOVELS.

The Yellow Van. By Richard Whiteing. (Hutchinson & Co.)

This novel is sure to be one of the successes of the season, and the success will be both satisfactory and unusual, since the author's aim is not merely or mainly, we fancy, to amuse. He deals with a problem of sociology; he preaches an unpopular gospel. Now most preachers have but little sense of humour, or, at any rate, do their best to conceal it when they take to the pulpit or the pamphlet. Mr. Whiteing's book, on the contrary, is commended by its brilliancy and its excellent humour throughout. It can be read for its story alone (though that is somewhat casually unfolded), for happy exaggerations of current follies, for scenes of smart society hit off with judicious satire, but still more for that wonderful fidelity of presentation of the lower orders—rustic this time—which was notable in 'No. 5, John Street.' The story opens with a "school marm" in the States winning the heart of an English duke, an event which is a commonplace nowadays rather than a surprise. The aforesaid duke and duchess, arrived at

one of their English places, form the centre of the drama, and, with other people in elevated positions, occupy, as a matter of fact, more of it than the unmoneyed classes. These well-to-do personages are fairly treated, and often attractively drawn, the merits of their defects are fully recognized, and it is shown that the remains of feudalism and its system, rather than their own sinister intentions, are responsible for the tragedy of the book, which happens as follows. The ducal agent turns out of one of the Duke's villages, without the knowledge of the ducal pair, a young man who ventures to back opinions adverse to the power which controls and owns all the neighbourhood. He and his wife, the beauty of the village and a prospective pet of the Duchess, drift to London in search of work. There the wife dies of despair and overwork at the wash-tub, while the husband only returns to his native place as a crippled man, for the Duchess, after long search for the pair, attempts thus late to rectify the unfairness which was the penalty of half knowledge and good intentions. The scenes where he is found at last in a London hospital and his wife dead at her washing are instinct with singular force and pathos. There is a love affair in the story between a young American, the brother of the Duchess, and a high-born and most pleasing neighbour of the same. This young man is, like the Duchess, charming, though wealthy; indeed, almost too good to be true, though not too good, we daresay, for the *Century Magazine*, in which, we believe, this story has been appearing.

"But what of the *Yellow Van* all this time?" the reader will ask. That interesting vehicle, with its lecturer on "the restoration of the land to the people, and of the people to the land," occupies but little space in the volume. After being the cause of the main tragedy, it makes no appearance of moment, although it figures in a delightful gipsy episode with the occupant of a motor-car, and serves to point the bitterness of the last page or two for the Duchess. Yet it rightly gives the title to Mr. Whiteing's story, since it represents the principles for which he pleads with such eloquence. He has the fine scorn of the worker for the diversions of an idle aristocracy which is taking the uglier form of a plutocracy. He exhibits the sanguine spirit of the idealist (who precedes, one is apt to forget, the practical politician and sociologist) tempered with the knowledge that things are difficult to move, especially the rustic, who is parochial, pigheaded, more difficult to understand and help than his cockney contemporary. The aspirations of the sociologist, being given here mainly as day-dreams, will not be the less effective for that, since the author's sincerity is marked on every page. So only, indeed, for the most part, can generous ideas be inculcated on a busy and careless age.

Ourselves are full
Of social wrong ; and maybe wildest dreams
Are but the needful preludes of the truth.

It is good to think that many who will not, and cannot, read serious treatises on the rural exodus and similar problems will read this book, and be moved by the issues it lays before them with such poignancy. The story is by no means perfect in its

arrangement—in fact, a trifle loose-jointed—but for its wealth of insight (where insight is rare), its felicity of language, its strength and sincerity of purpose, it should be read and remembered, as well as enjoyed.

The Long Night. By Stanley Weyman. (Longmans & Co.)

MR. WEYMAN knows his business; his work is always finished; he spares no trouble to give us his best, and he knows well how to make the most of his story, which is nearly always a good one. '*The Long Night*' is no exception to this rule; it contains at least one character who is as finished a product as any of Mr. Weyman's many villains, and we think that Basterga, pedant, politician, scholar, and scoundrel, will be reckoned among his happiest creations. His victim, the Syndic, is not so good; for a shrewd, hard man of affairs he exhibits too many paroxysms of despairing anger, too much loss of self-control. The heroine, the long-suffering maid-of-all-work in a lodging-house, is virtually the only woman in the book; she takes a less prominent place in a story which turns on an affair of state, not love, and yet one feels that she has the right ring in her from the first moment that she is found bending over her pots at her cooking fire. Perhaps the story as a whole will not rank among the most popular of our author's; it smells just a little of the lamp, and the action rather drags in places. We find a more subtle analysis of character, a more elaborate tracing of motives, which is neither Mr. Weyman's habit nor, we venture to think, his forte; but we miss the spontaneity and the general atmosphere of life strenuously lived, which has been the charm of his earlier novels; in fact, if we may be allowed to tender a word of advice, we should say that it is very important to Mr. Weyman not to be too earnest.

A Butterfly: her Friends and her Fortunes. By Iza Duffus Hardy. (Chatto & Windus.)

THE attractive young lady who is the "Butterfly" in question possesses

"features flawlessly fair, colour fresh and pure as dawn, the sunlight's gold and heaven's azure in hair and eyes, the hues of rose and lily blended in cheek and lip."

Her two lovers are perhaps contrasted with unnecessary violence in regard to their worldly circumstances, one being a "multi-millionaire," the other a struggling bank clerk. She prefers the poor man, but after all the millionaire is accepted, and the subsequent catastrophes, in which the second heroine assumes the chief rôle, fill a large part of the volume. The story, in spite of its literary defects, is told with brightness and facility, and the description of life among the orange groves of Florida is sufficiently fresh to be interesting.

On the Wings of the Wind. By Allen Raine. (Hutchinson & Co.)

THE action of this story takes place in Wales, within sound of the sea, and under the spell of the moorland hills. The heroine, Muriel Lloyd, grows to womanhood in the

society of two sad and silent women, who bear, each in her own way, the impress of by-gone wrong and suffering. Retribution for the past haunts the descendants of the chief transgressor, and a measure of poetic justice is dealt out to the various personages concerned. Although the romance takes a sober colouring from an old sorrow, there is no dark tragedy in its pages, and bright and humorous touches are not lacking. The Welsh life is described, so to speak, from within by one who loves and understands the spirit of her land. The characters, too, win the interest of the reader, who feels impatient regret that a tale worth telling should be marred now and again by unwieldy and ill-constructed sentences.

A Doctor of Philosophy. By Cyrus Townsend Brady. (Harper & Brothers.)

THE colour problem, which in America exists in so acute a form as to be apparently insoluble, has provided Mr. Brady with the material of a moving, and even tragic story. *A priori* theories of individual equality, and the effect of environment upon heredity, seem helpless in the presence of this instinctive repulsion for the "sun-kissed" spot. The "doctor of philosophy" is the beautiful and gifted daughter of a financier of the most unscrupulous type. She falls in love, in romantic circumstances, with the representative of the oldest and, at one time, most distinguished family in Philadelphia. She fails, however, to imbue her lover with her own generous views on the negro question, which is the all-absorbing interest of her life. Meanwhile the rector of the negochurch cherishes for her a passion hopeless, of course, and rendered the more pathetic by the infinitesimal strain of black blood in his veins, for which society ostracizes him. Certain facts regarding the financier's past life come to his daughter's knowledge, and convince her that she too is the victim of the same horrible taint. In the consequent anguish of her mind, she marries the rector, only to find life with him impossible for one whom environment has placed among the dominant race. Suicide is the only way of escape from the situation, and she takes it. The characters are lifelike, the style is crisp and clear cut, and the humour forms a welcome relief to the sombre plot.

The Mystery of Lincoln's Inn. By Robert Machray. (Chatto & Windus.)

THE office of the experienced reader—who is rather a tiresome personage—is to dispel illusions in other readers when he has the chance. The mystery in this book would, of course, be no mystery to him. "Let nobody heed him, his scorn to approve." On a journey much worse might befall than a plunge into the affair. It is a detective novel, with exciting situations and passages. At the outset, especially, we find plenty of movement and life, and if the end is less exciting and also less workmanlike, that is but the way of most sensational stories.

The Grinding Mills. By Mary Whitmore Jones. (Isbister & Co.)

It would be pleasant to be able to congratulate Miss Whitmore Jones on a

striking plot, an original conception, or even a convincing villain; but, to tell the plain truth, '*The Grinding Mills*' is just a sensational story on the ordinary lines, with little or nothing to distinguish it from fifty others of the same type already told or yet to come. Why, even the villain is still a solicitor! We do not complain; there are many who rejoice in these stories; but we regret that, apart from the absence of anything vulgar or offensive, there is nothing out of the common run to be commended here.

EGYPTOLOGICAL BOOKS.

Abydos. Part II. By W. M. Flinders Petrie. (Egypt Exploration Fund.)—This, the twenty-fourth memoir of the Fund, has been issued with Prof. Petrie's usual promptitude, excavations described therein not having been completed until the middle of April in this year. Such haste has its disadvantages, and it has been found necessary to append a note to the present volume to the effect that the reproductions of two coloured drawings by Prof. Petrie here given "inadequately represent the originals." In such a case it may occur to the subscribers that it would have been better to wait until more perfect copies could be obtained, rather than to furnish them with evidence admittedly imperfect. But this is no doubt a small matter. The volume altogether bears witness how thoroughly the spot has been exhausted—so far, at any rate, as the excavations of the present workers are concerned—and a considerable part of it is occupied with a dissertation on the history of the site, on which Prof. Petrie thinks he can trace the successive erection of no fewer than ten temples. It is a little difficult to follow the evidence on which the dates of these sites, as here given, are founded, and the total difference in level (i.e., 17 ft. 6 in.) between the earliest "predynastic" site and that occupied by the temple of the eighteenth dynasty seems very small for so long a time. But it is admitted by all that Prof. Petrie has what engineers would call a good eye for ground, and it may well be that his dating in this respect rests upon stronger evidence than any he has here supplied. The smaller objects found on the site were neither very numerous nor very important. Most of the earlier ones came from a "rubbish hole," in which broken objects were thrown away at some date prior to the middle of the second dynasty, and include a piece of pottery bearing the incised hawk-name of Aha, which Prof. Petrie thinks was originally of green glaze, with the incision filled up with purple inlay. From this he would draw the conclusion that glazed work with coloured inlays was much earlier than has hitherto been supposed—Aha being, of course, assumed by him to be Menes. But the argument is quite as easily turned against him, and may be taken to show that Aha belonged to a later period than the first dynasty. There is also a glazed tile bearing the figure of a man with a negroid profile of the type shown upon the carved slates at the British and Ashmolean Museums, accompanied by an inscription which Prof. Petrie has restored and which he reads as "Tera-neter of the fortress of the Anu in the town of Hemen." The reading is open to question, and we notice that Mr. Griffith, in the chapter devoted to inscriptions, does not support it. There are also some rough figures of baboons, only worth mentioning because among them is a fragment of flint which in shape bears an accidental likeness to the head of a baboon, and which may have been, therefore, kept with the others as a fetish. This would give colour to the theory of Mr.

Auberon Herbert, who has long collected oddly shaped flints, under the impression that they formed the primitive picture-gallery of neolithic man. The carved ivories coming from the same deposit, although of little importance from their subjects, seem to be surprisingly well executed for the age attributed to them. Three cylinders which can with greater probability be attributed to the earliest times bear inscriptions of which one seems to read "servant of Neit, servant of Khnumu, Teta"; and there is a piece of limestone inscribed "Khenti men Upuat," which, with other evidence, leads Prof. Petrie to evolve the theory that the jackal-god Upuat, and not Osiris, was originally the tutelary god of Abydos. A carved ivory statuette of a seated king, which Prof. Petrie pronounces, on the strength of the hawk-name inscribed upon it, to be a portrait statue of Khufu, or Cheops of the fourth dynasty, is no doubt the *clou* of the find, but, unfortunately, the reproduction is here too faulty to allow the inscription to be read, nor is any enlarged sketch provided. There are three decrees of kings of the third (?) and later dynasties which are duly translated by Mr. Griffith in a chapter in which it may be noted that he does not once use the Berlin transcription. A statement by Prof. Petrie that a mass of iron found rusted on to a collection of tools attributed by him to the sixth dynasty is "over 2,000 years older than any iron yet known in Egypt" has probably got in by mistake. Indubitably earlier examples of iron have been announced by Prof. Maspero, and one discovered by Howard Vyse in 1838 is now on exhibition at the British Museum.

The Rock Tombs of Deir el Gebrûi. Part II. By N. de G. Davies. (Egypt Exploration Fund).—The principal tomb described in this volume, which forms the twelfth Memoir of the Archaeological Survey of Egypt, is that of Zau, surnamed Shmaa, who was chief of the Du-ef, or twelfth nome, under King Neferkara of the fifth dynasty. It seems to have been executed directly after his death by his son and namesake for their joint occupation. Nothing is known of either of them beyond the long list of titles here given, and the names of the ladies of the family who were buried near the same tomb. The chief interest of the tomb lies in the pictures in fresco on its plastered walls, which depict the doings of the dead in the next world. In one scene we find the prince killing water-fowl in the marshes with a throw-stick; in another sitting in what seems to be a chair of state with a monkey tied to one of its legs, and a favourite dog suckling her puppies underneath; and in a third spearing fish and superintending the hauling-in of a drag-net. More ordinary scenes are those showing agricultural occupations, and then comes the pictorial representation of the funeral, from the dance of the nude dancing-girls to the final scene where his descendants are prayed to make regularly the funeral offerings that will provide the dead with food in the world to come. The tomb is famous because some of the scenes were copied about the seventh century B.C. by a Theban prince also named Zau; and, although the frescoes have been seriously damaged since Sir Gardner Wilkinson studied them in 1855, the remains are here well and faithfully reproduced by Mr. Davies. Several other tombs, including that of a third prince of the Du-ef nome, are also given, and the Coptic graffiti which have been scribbled over them are transcribed and commented upon by that careful scholar Mr. Crum. Altogether this is a very painstaking piece of work.

Mahásna and Béth Khalláf. By John Garstang. (Quaritch).—This volume records the work executed for the Egyptian Research Account by the author during the winter of 1900-1. The most important part of it seems to have been the discovery at Béth Khalláf, in

the Bay of Abydos, of the tomb of Neterkhet, the Pharaoh of the third dynasty, whose name is generally associated with the step pyramid of Saqqarah. But there was also discovered near to this a tomb with a wooden coffin, in which was enclosed the skeleton of a man over six feet high, whom Mr. Garstang identifies with Hen-necht, a name which Prof. Sethe would read Sa-necht. That this Hen-necht—the difference in the reading depends upon whether the mallet-shaped sign corresponding to the first syllable is turned up or down—was a king there can be little doubt, from the way in which this his hawk-name is written, and Prof. Sethe, who has added a most careful and detailed chapter to Mr. Garstang's description, produces many excellent reasons for regarding him as identical with Nebka, the second king of the third dynasty. There can, therefore, be little doubt that Mr. Garstang has really come upon the cemetery of some of the third dynasty, and the fact is full of significance in view of the theory lately put forward by Dr. Naville that the somewhat similar monuments unearthed at Abydos proper were not burial-places, but the *ka*-temples of the dead. The tombs seem to have been unusually rich in offerings, which were found piled up on each step of their staircases, although in the case of the Neterkhet memorial many of them were crushed to pieces by the descent of the massive stone portcullises to which the tomb-builders ineffectually trusted to prevent plundering. Of those that remain, the most interesting are the clay-sealings of the wine-jars bearing the names of the vineyards whence their contents came and of their officials, the copper and flint instruments and the stone and pottery vases not presenting any special features. Among the other contents of the volume may be noticed some examples of "contracted" burials occurring so late as the eighth dynasty, and thereby suggesting that in Egypt as elsewhere the different burial customs of the conquering and the conquered races flourished side by side. It should be noticed that in all the examples here reproduced the object held before the face of the dead is a copper mirror, which may give rise to some curious speculation as to the use of the slate figures of animals which take its place in the cemeteries of Negadah and elsewhere. A well-drawn graffito of a giraffe, coming from a prehistoric tomb, should also be noticed, and the curious button seals, which Mr. Garstang holds to be signets, and in which he finds a resemblance to similar objects discovered by Mr. Arthur Evans in Crete. The reproductions of the different objects are excellently clear and distinct, and the book, which is both well written and well arranged, does not yield in interest to any of the later records of work at Omm-el-Gaab. Finally, we note that in Prof. Sethe's chapter the Berlin transcription is given in brackets and follows that in use elsewhere. This is a great concession from one of the founders of the innovating system, and should go far to make a *modus vivendi* possible.

SCOTTISH HISTORY.

In a well-written volume entitled *Romantic Narratives from Scottish History and Tradition* (Paisley, Gardner), the late Mr. R. S. Fittis included fourteen articles dealing with more or less unfamiliar incidents in Scottish annals. The incidents are, for the most part, tragic. Thus, in 'A Wild Scot of Galloway' are narrated the barbarous outrages of Sir Godfrey McCulloch, who was beheaded by the axe of the Scottish "Maiden" at the Cross of Edinburgh in 1697. Scott refers to McCulloch in his 'Border Minstrelsy,' noting the Galloway superstition that the monster was not executed at all, but carried off, at the last moment, to fairyland. Another

chapter deals with the Evelick tragedy, a revolting case of fratricide in 1682 in a minor branch of the great house of Lindsay, which also figures in 'The Raid of Clan Donnachie.' There is a highly interesting section on the prohibition of the tartan after the '45—an "ignorant wantonness of power," as Dr. Johnson called it, causing sore trouble and hardship to the Highlanders, who could hardly be expected to take to "brecks" at the bidding of the Government. The chapter devoted to 'The Last Coronation in Scotland' introduces matter connected not only with the crowning of Charles II. at Scone, but with the general progress of Cromwell's Scottish campaigns. Mr. Fittis was commendably accurate as a rule; but here he was not quite abreast of recent research. He takes no account of the new theory of the battle of Dunbar, and he refers to a tradition that Cromwell's wife was born in the Castle of Rosyth. Cromwell's wife, as everybody knows, was the daughter of a London merchant; it was his mother, Elizabeth Steward, who is supposed by some genealogists to have belonged to the house of Rosyth. But even this has almost conclusively been shown by Mr. Joseph Bain (see his introduction to vol. iv. of the 'Calendar of Documents relating to Scotland') and others to have no foundation in fact. Mr. Fittis's volume makes altogether a not unimportant contribution to the side branches of Scottish history. But why is there no index?

The Weavers' Craft: being a History of the Weavers' Incorporation of Dunfermline. By Daniel Thomson. (Paisley, Gardner).—In so far as it deals with the subject proper of its title, this book is valuable and in every way satisfactory. Handloom weaving, once a flourishing industry in many a Scottish town, is practically a thing of the past, and the number of old weavers is gradually being reduced by death. Mr. Thomson having himself practised the craft; having, besides, had access to the existing minute books and other documents of the weavers, is peculiarly fitted to place on record all that is known of one of the most ancient of the arts and industries. The book is full of details and technicalities which only the weavers themselves can fully appreciate and understand, yet there is also a great deal of matter of general interest. It is curious to note the attempts that were made to improve the craft by the introduction of Flemish weavers; still more curious to learn that the religion of these aliens brought them under the ban of the Dunfermline divines, who so incited the people against them that the Town Council had to send them home in order to preserve the peace! The weavers, of course, were subject to the municipality, who enacted a statute enjoining those in possession of three looms to keep one in readiness to serve them "when they require it." Much light is thrown by the author on the social and industrial condition of Scotland generally during the period of his survey. But he is somewhat too discursive, and when he touches upon matters not directly connected with the weavers' craft he is not always to be trusted. His sketch of the Scottish gilds is inaccurate in several important particulars; and in his history of the various crafts he confuses the royal burghs with the free burghs of barony and regality. On p. 28, quoting a statement that the Gildmen originated "the all-important idea of corporate existence in townships," and that "the Guild of old times formed the real germ of the modern burgh," he says this "may be accepted as so far correct with regard to the Guild proper, and entirely acceptable if it be admitted that the earlier guilds included in their membership not only the vendor, but the actual producer of industrial wealth." The statement cannot be accepted, for surely the town and the township preceded the gild

or the craft regarded as an incorporation. Other doubtful points might be discussed; but, as we have said, the real value of the book lies in its treatment of the weavers' craft, which is at once full and authoritative. There are some good illustrations and a serviceable index, so that Mr. Gardner may be said to be not entirely destitute of a conscience.

THE UNITED STATES.

New York Sketches, by Jessie Lynch Williams (Newnes), are pleasantly written and prettily illustrated. The writer is full of enthusiasm for the city which, if not her native one, is that in which she has passed many years. Indeed, the city in which one has been born and bred seldom impresses the native so much as the sojourner. In any case, the author and the illustrators of this volume have made New York both interesting and attractive. The account of the cross streets is specially worthy of attention. Visitors to New York give as little heed to them as they do to the narrow back streets in Philadelphia. In the old days of the Dutch, it is truly said, such streets "seemed quite the right width"; at present the foot-passenger's desire is to get out of them as soon as possible. Several sensible remarks are made on the folly of those who, at the beginning of the nineteenth century, when there was a straining to oppose and disregard whatever savoured of monarchical ideals, and when art and beauty were ousted in the endeavour to be democratically simple, exercised authority in New York. In support of this the writer might have quoted from a letter in which Washington wrote in apologetic terms for having ordered a marble chimney-piece, saying that such an article of luxury was not in accordance with republican simplicity. For a like reason the descendants of old Dutch families lopped the "van" from their names, to the sincere regret, in some cases, "of their present-day descendants," who, we are assured, get the "van" printed on their visiting cards, and who "are bravely recovering from the tendency to over-simplicity." A little more simplicity in style would have been of advantage to these sketches. The note is often unduly forced. The writer is over-anxious to be smart in expression. As a result, several phrases are puzzling to the matter-of-fact reader. He is told that "bevies of fluffy girls with woodcock eyes" are common and pleasing sights in Fifth Avenue. London knows as well as New York the discomforts of roads disordered for repairs or building, but New York has the further privilege of seeing "show-bills wildly screaming."

The Fur Traders of the Columbia River and the Rocky Mountains (Putnam's Sons) is not the title of a new book, but the new title of an old one. Washington Irving is the author, and "Astoria," the name given by himself to his book, is not only good, but also well known. Moreover, like everything from his pen, the book is extremely readable. Very few works on hunting and exploration in the western region of America are made as attractive as this one by the author's literary skill, those by President Roosevelt being among the exceptions. "Astoria" was first published in 1836, yet the story told in it has rather gained than lost its interest. The country has been transformed. The fur trade, though no longer a monopoly, is chiefly carried on by the Hudson Bay Company. The Indians, who were a terror in 1836, have dwindled in number, and have ceased to go on the war-path. The herds of buffalo, which formerly supplied food to thousands, have been almost exterminated, a small number being preserved as curiosities in the Yellowstone Park.

Indeed, there is little territory left to explore, and the region which was regarded with awe has now grown commonplace. In these circumstances it is pleasant to read of the adventures and achievements of the western pioneers as told by Washington Irving. Though he did not live among the Indians as Francis Parkman did before writing about them, he was well acquainted with the men whose doings he describes, and he obtained from Capt. Bonneville's own lips the record which he gives of his adventures. Mr. Olmsted, the editor, says in a foot-note that Capt. Bonneville lived till June 12th, 1878, and that at the close of the Civil War he had been awarded the brevet rank of major-general. Readers might like to know whether Bonneville was on active service during that war.

OUR LIBRARY TABLE.

MESSRS. METHUEN & CO. have added to their series of "Little Biographies" a *Life of Lord Chatham*, by Mr. Arthur S. McDowall, Fellow of All Souls' College, Oxford. It is agreeably and sympathetically written. Mr. McDowall follows, in the main, Macaulay's survey of the splendours and disasters of the "Great Commoner's" career; and though he hazards no far-fetched opinions, he has been careful to consult the recently published memoirs bearing on the time, such as the "Life and Letters of Lady Sarah Lennox." His treatment of the formation of the Ministry of 1766—that likened by Burke to "a tessellated pavement without cement; here a bit of black stone and here a white"—is perhaps a little superficial. Failure though the experiment proved, Chatham was only reverting, after all, to the old theory that the Cabinet should consist of a number of units, each governing his own department independently of the rest. But Mr. McDowall may be accepted, on the whole, as a most competent exponent of an elevated, though histrionic character, which, as he truly observes, not only did great things for its generation, but also left a permanently inspiring example.

It is not long since we noticed a book on the Servian royal murders, and now we have had to read another. *A King's Romance: the Story of Milan and Natalie*, by Frances Gerard (Hutchinson & Co.), is not ill told, and is more truthful in its history than are writings inspired by many of the parties to the squalid tragedies of the Servian Court. The illustrations are as good as were those of the rival publication. We do not know why women authors—as witness Miss Meakin—usually make ministers into "ambassadors." Throughout the book before us the diplomats at Belgrade are all styled by the title which makes them quasi-royal.

The development of character by means of correspondence is no new method, but it is just now become fashionable again. *Mr. Woodhouse's Correspondence*, which comes to us from Messrs. Methuen & Co., under the well-known initials of G. R. and E. S., is one of the best examples of its class. It inevitably challenges comparison with the "Etchingham Letters," although, on the whole, the latter are superior, and, indeed, probably suggested the notion of this correspondence. But it is very entertaining. The best letters are undoubtedly those of Mr. Algernon Wentworth-Woodhouse himself. Nothing can be better than the self-portrayal of the selfish, highly educated valetudinarian, and his perplexity at the advances of a neurotic god-daughter, an out-at-elbows, worldly-minded sister-in-law, and finally a young wife, who gets not unnaturally bored by being expected to read aloud the *Economist* to her irritable husband. Elaine, the hysterical female, is

also well done. We quote her sonnet to her godfather:—

Broken am I upon the wheel of Life,
A cistern of strange Forces—full of sap—
But thou hast acted as my Water-tap,
Cooling my Soul, and all its seething strife.
Sweet are the drippings of thy sympathy
Like a great shadow in a weary land;
For when from out the Wilderness I cry,
Thou, thou alone, hast ears to understand.
So shall I conquer, holding by thy hand,
Since I am dowered with Love, and Fear, and Hate.
It is the Weak who sick; the Strong command,
For man is man, and master of his fate,
And we two—little waves upon the Strand—
Will foam and break upon the Ultimate.

This is admirable burlesque. There is much more of the sort in the book, and each of the letters is amusing.

On the Distaff Side, by Gabrielle Festing (Nisbet & Co.), is one of those gossiping excursions into the bypaths of history which, when well done, are not merely agreeable reading, but also, within limits, valuable. This book is an excellent one of the type. It is pleasantly written. The author is thoroughly conversant with her subject, and never speaks at random or second-hand. She is not afraid to quote, and there are plenty of bon-mots and good stories, and many interesting peeps at the social side of political history. The first of the women described is Bess of Hardwick, the wife of Mary Stuart's gaoler, and of three other husbands previously. This is, we think, the least interesting; perhaps because the figure is more familiar than the others. There is a good reproduction of the portrait. There follow accounts of Elizabeth Wriothesley, Countess of Northumberland, 1647-90, and her daughter, the wife of the Duke of Somerset, who among a number of foolish things did at least one wise one, by his famous descent upon the Privy Council at the time of Queen Anne's fatal attack. Miss Festing's sympathies may be gauged from her speaking of the crown which Anne "had sinned to gain," surely hard measure for a princess who may have been fat, stupid, irritable, but was certainly not ambitious. But we get a lot of interesting detail about the Court life and squabbles of the Restoration and Revolution period.

What to our thinking is by far the most interesting of the studies concerns the "Royal Spinsters" Amelia Sophia Eleanor, aunt of George III. The eighteenth century is, of course, a veritable treasure-house for the social historian; and it is doubtless easy to collect anecdote and repartee. But there is more than a selection from the numerous witticisms of Her Royal Highness. There is a singularly touching portraiture of a woman's life, in one sense "a being darkly wise and rudely great," whose talents would have adorned any Court, yet who somehow lived, and certainly died, in obscurity. Had she become, as was proposed, the wife of the great Frederick, who can say what a destiny might have been hers? Her life might have been a tragedy, but Europe would surely have heard of her, and even her sufferings might have become matter for statesmanship. The life at the Court of George II. is admirably depicted, and the King becomes almost interesting. The reader is given the opportunity of seeing a good deal of the inner life of Courts in such widely different epochs as the times of Elizabeth, Anne, and the Georges. We trust that he will make good use of the excellent chances Miss Festing has afforded him.

The Advance of our West African Empire (Fisher Unwin) is the rather extensive title given by Capt. Braithwaite Wallis to an over-bulky account of his experiences as Acting District Commissioner in the Sierra Leone Protectorate during and after the hut-tax rebellion of 1898. Even of this rebellion, however, the report is incomplete. Capt.

Wallis scarcely explains, and makes no attempt to criticize, the policy whereby the natives of the Sierra Leone Hinterland were provoked into reckless defiance of the arbitrary assertion of British authority over them, for which the Government was not prepared, and which more cautious and generous action might have prevented. Except for one slight reference, Capt. Wallis makes no mention of the weighty Blue-book containing the late Sir David Chalmers's report as to the causes and incidents of the disturbance, and his silence on the subject weakens the value of his narrative. That he did the best he could in the arduous and perilous task assigned to him as one of several subordinates employed in enforcing the hut-tax and punishing recalcitrants may be taken for granted, and it is to his credit that he in some instances excuses the ignorance and savagery of the natives, whom at other times he denounces for non-observance of civilized methods with which they can have had no acquaintance. Though he gives some harrowing descriptions of events within his own knowledge, he appears to have taken on hearsay the gossip about occurrences in other parts of the rebellious "protectorate." The building up of our West African Empire depends on more statesmanlike enterprises than the one by which Sir Frederic Cardew rashly increased nearly tenfold the area of our Sierra Leone territory, but made it far costlier and less profitable to its British owners as a "West African estate" than it was before. The chapters on 'Fetish and Superstition,' 'Secret Societies,' and other subjects with which Capt. Wallis supplements his inadequate account of the military operations and administrative duties he was engaged in are superficial, and sometimes misleading. This is all the more disappointing as the tribes he had to deal with were not visited by Miss Kingsley and other competent students of negro institutions. A dozen good illustrations, moreover, would have been worth more than the sixty-four copies of photographs here given.

The Right of Sanctuary in England, by N. M. Trenholme, Ph.D. ("University of Missouri Studies," Vol. I., No. 5), is a type of monograph which America has with great success borrowed from the continent of Europe, and which the universities of Britain would do well to develop more extensively than they have done hitherto. Dr. Trenholme does not add very much to human knowledge, but he puts together the essential facts of his subject in a careful and methodical way, so that his work affords the most convenient means by which English scholars can acquaint themselves with the interesting questions which he discusses. He has made good use of the late André Réville's well-known study on the 'Abjuration Regni,' and has treated with equal competence of matters beyond Réville's scope. A few geographical slips, such as putting Lindisfarne on the main land, are natural in one writing in Missouri. But Dr. Trenholme should not add, as he does on p. 21, words to the text he quotes, nor should he, as on p. 51, omit a rather important word from another quotation. There is an adequate index.

The Situations of Lady Patricia: a Satire for Idle People. By W. R. H. Trowbridge. (Fisher Unwin).—These sketchy episodes and quickly changing scenes prove that the author understands the laws of effect. There is certainty in the light, firm touch he brings to bear on most of his pictures. His Elizabeth letters, his novel of the Great Revolution, and this new volume show him as the possessor of varied powers. Lady Patricia's career is, as he narrates it, amusing almost throughout, and is also informing. It is less the story of an individual (though the lady has a clear-cut personality of her own) than a peg for a series of pictures of social existence of the

"advanced" kind. Taken as a résumé of prevailing types of men and women and their manners and pastimes (some of these not yet "discovered" by the makers of fiction), it is a clever piece of writing. Society itself and a substratum of it are brought into focus. Touches suggest that the author has plucked some of his figures from the quick of life. Real people, their coterie, and their catchwords jostle each other in these pages. Phases of aristocratic society are drawn with a good-humoured cynical acceptance of their foibles and vices, but the atmosphere of corruption is not less evident because it is vivaciously rendered. The heroine of many and various adventures and experiences is a fine creature who knows her world too well to allow herself weekly to be trodden on. As a "scion of a noble house" seeking daily bread under an assumed name, she meets with strange events and odd companions. Astonishing and unlovely facts and fancies of our modern civilization or decadence are brought to light. We note that the portions from which we had expected most give least gratification. Aspects of French society, and of the lingering remnants of the noble faubourg, are rather disappointingly rendered. Here and in one or two other places several of the author's phrases might have been more elegantly turned.

England Day by Day (Methuen & Co.), which is further described as a guide to efficiency and prophetic calendar for 1904, by the authors of 'Wisdom while You Wait,' is a wonderful budget of fun well sustained throughout, wherein a crowd of the eminent are shrewdly hit off. Copies should be buried under public buildings, for they will tease the future antiquary amazingly.

THE Librairie Georges Bellais, of Paris, publishes a pleasantly printed edition of Rousseau's *Contrat Social*. M. G. Beaulavon, the editor, has done his work very well. The introduction is useful. The writer strives to show that Rousseau's account of the origin of society is not fairly accused of being unhistorical, for it never pretended to be anything else. But he does not, we think, sufficiently meet the objection that Rousseau's politics suffer through and through from their abstract character. Nor do we agree with him that the historical genesis of Rousseau's ideas is a matter of little interest and importance. It is, in fact, the main point of interest about Rousseau that he was the first to make radically effective notions which had been essentially the stock-in-trade of politicians, many of them ecclesiastical, for centuries. A first-rate study of the 'Precursors of Rousseau' would tell the student of the history of political thought pretty nearly all that he need learn.

WE should not have thought it necessary to notice *Histoires Galantes et Mélancoliques*, by M. André Theuriet (Paris, Flammarion), but for the presence among these short stories of one, 'Le Sphinx Atrops,' which is a fine piece on the origin of life and death.

MR. LONG sends us in cloth and also in leather Trollope's novel *The Three Clerks*, which is the first volume of a "Library of Modern Classics" in fiction. The print is good, and we find also the author's portrait, an interesting biographical introduction and sixteen illustrations which render well the charm of the time in dress. The publisher is certainly justified in calling attention to the cheapness of his series, and we hope that he will have the courage to go outside the beaten track in later instances, as in this.

THE get-up of "The Red-Letter Library" is not altogether to our taste, but the latest issues, *Essays of Elia*, introduced by Mr. Birrell, and Thackeray's *Four Georges*, for which George Meredith writes a few words,

are sure of success. Here we may express the uncommon wish that the introductions had been longer.

THE elegant and compact *Boswell's Johnson*, which occupies two volumes in Messrs. Newnes's "Thin-paper Classics," ought to be a great success. There is a tolerable index added. Anster's translation of *Faust* has been added to the same firm's "Pocket Classics."

MR. H. GRANVILLE FELL has supplied coloured illustrations to Hawthorne's *Tanglewood Tales and Wonder-Book for Girls and Boys* (Dent & Co.). The books are attractively got up, and old enough, perhaps, to be new favourites in many homes. Mr. Fell seems of the school of Mr. Crane, who has already illustrated one of these books. He has fancy and a fine sense of colour, though he is not always satisfactory in detail.

An Ethical Calendar, arranged by E. J. F. (Watts & Co.), is a booklet supplying a practical thought for every day, which should do well in calendar form.

The Eve of St. Agnes and *The Story of Elayne*, by Malory, have been reprinted in "The Astolat Oakleaf Series" (Guildford, Curtis), which is distinguished by excellent type and a tasteful, unpretentious format.

We have on our table *Turgot and the Six Edicts*, by R. P. Shepherd (Macmillan), — *Susanna Merideth, a Record of a Vigorous Life*, by M. A. Lloyd (Hodder & Stoughton), — *Protection and the Farmer*, by H. Tremayne (Ishbister), — *The Silver Bullet*, by Fergus Hume (J. Long), — *The Tickencote Treasure*, by W. Le Queux (Newnes), — *The Wooing of Judith*, by S. B. Kennedy (Hodder & Stoughton), — *The Black Rock of Trenwith*, by R. H. Starr (Russell & Co.), — *Cynthia's Ideal*, by A. Sergeant (Hodder & Stoughton), — *Sotiloquies in Song*, by M. S. C. Rickards (J. Baker), — *Vittorio Emanuele, Prince of Piedmont*, a Play, by J. Murnell (Philadelphia, Franklin Printing Co.), — *Saint Terese*, by A. Egyr (Kegan Paul), — *Eastern Sunsets*, by Iarfhlaith (Simpkin), — *Sonnets and Lyrics*, by K. Trash (Brown, Langham & Co.), — *The Land of War, and other Poems*, by W. P. Thompson (Headley Brothers), — *Gloria*, by the Hon. Stephen Coleridge (Bell), — *The Blessed Virgin in the Nineteenth Century*, by Bernard St. John (Burns & Oates), — and *David, the Hero King of Israel*, by the Rev. W. J. Knox Little (Dent). Among New Editions we have *Text-Book of Geology*, by Sir Archibald Geikie, F.R.S., 2 vols. (Macmillan), — *Perpetual Peace, a Philosophical Essay*, by Immanuel Kant, translated by M. Campbell Smith (Sonnenschein), — *Robinson Crusoe* (Burns & Oates), — *Letters from High Latitudes*, by the Marquess of Dufferin (Murray), — and *The Theory of International Trade*, by C. F. Bastable (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Day unto Day utereth Speech, compiled by M. C. Leigh, 12mo, 5/- Green (S. G.), *Handbook of Church History*, 8vo, 6/- net. Isaacson (C. S.), *Rome in Many Lands*, cr. 8vo, 2/- net. Morrison (G. H.), *Sunrise*, cr. 8vo, 5/- Stoddart (A. M.), *Francis of Assisi*, 12mo, 3/-

Law.

Council of Legal Education Calendar, 1903-4, cr. 8vo, 2/- net.

Fine Art and Archaeology.

Goodwin (G.), J. McDowell, 4to, 2/- net. Hartmann (S.), *A History of American Art*, 2 vols. 10/- net. More (Sir T.), *Utopia*, translated by R. Robynson, folio, 42/- net.

Romance of Tristan and Isouel, retold by J. Bédier, translated by H. Bellon, 4to, sewed, 10/- net.

Sykes (A. A.), "Mr. Punch's Museum," cr. 8vo, 3/-

Vicer of Wakefield, 8vo, vellum, 30/- net.

Poetry and the Drama.

Acheson (A.), *Shakespeare and the Rival Poet*, cr. 8vo, 5/- net.

Bingham (J. F.), *Gemma della Letteratura Italiana*, 30/- net.

Courthope (W. J.), *A History of English Poetry*. Vols. 3 and 4, 8vo, each 10/- net.
 Cromer (Earl of), *Paraphrases and Translations from the Greek*, cr. 8vo, 5/- net.
 Hymns of the Christian Centuries, compiled by Mrs. P. Mackrell, cr. 8vo, 5/- net.
 Lloyd (L.), *The Devil and I*, 4to, 6/-
 Taylor (A. and J.) and O'Reefe (A.), *Original Poems and others*, edited by E. V. Lucas, 8vo, 6/-
 Watson (R. Marriott), *After Sunset*, cr. 8vo, 5/- net.
 Woodward (G. R.), *Poemata*, 12mo, 3.6 net.

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Duprat (G. L.), *Morals*, translated by W. J. Greenstreet, cr. 8vo, 8/-

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Callard (Sir V. H. P.), *Imperial Fiscal Reform*, 3/6 net.
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Crauford (A. H.), *Recollections of James Martineau*, cr. 8vo, 3/- net.
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 Parker (G.) and Bryan (C. G.), *Old Quebec*, 8vo, 15/- net.
 Pitt-Lewis (G.), *Commissioner Kerr, an Individual*, 8vo, 10/- net.
 Soutar (R.), *Short History of Ancient Peoples*, roy. 8vo, 12/-
 Tallentyre (S. G.), *The Life of Voltaire*, 2 vols. 8vo, 21/-
 Thackeray (W. M.), *The Four Georges*, Introduction by G. Meredith, 12mo, 1/6 net.

Geography and Travel.

Phillips' Modern School Atlas of Comparative Geography, 4to, 3/6
 Taunton (H.), *Australind*, 8vo, 10/6 net.

Science.

Bishop (E.), *Essentials of Pelvic Diagnosis*, 8vo, 9/3 net.
 Crotch (A.), *Elementary Telegraphy and Telephony*, 4/8 net.
 Fasciculi Malayanenses, 1901-2: *Zoology*, Part 1, 4to, 30/- net.
 Grace (J. H.) and Young (A.), *The Algebra of Invariants*, 8vo, 10/- net.
 Home Study Course in Osteopathy, Massage, and Manual Therapeutics, roy. 8vo, 5/- net.
 Macleod (W. A.) and Walker (C.), *Metallurgical Analysis and Assaying*, roy. 8vo, 12/-
 Paton (D. N.), *Essentials of Human Physiology for Medical Students*, 8vo, 12/- net.
 Watson (D. C.), *Practical Handbook of the Diseases of the Eye*, 12mo, 5/- net.
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*FOREIGN.**Theology.*

Dittmar (W.), *Vetus Testamentum in Novo*, Part 2, 5m. 80.
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Philosophy.

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Gerlache (Commandant de), *Voyage de la Belgica: Quinze Mois dans l'Antarctique*, 10fr.
 Strzyzowski (J.), *Kleinasiens*, 28m.

Folklore.

Basset (R.), *Contes Populaires d'Afrique*, 6fr.

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Dalches (S.), *Altbabylonische Rechtsurkunden aus der Zeit der Hammurabi-Dynastie*, 3m. 20.
 Oldenberg (H.), *Die Literatur des alten Indien*, 5m.

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Binet (A.), *L'Année Psychologique*, 15fr.
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 Reibrach (J.), *La Nouvelle Beauté*, 3fr. 50.

Renard (J.), *L'Ecornifleur*, 3fr. 50.

Saint-Maurice (R.), *Les Derniers Jours de Saint-Pierre*, 3fr. 50.

A PAPYRUS FRAGMENT OF IRENEUS.

Deaneury, Westminster, October 16th, 1903.

In their recently published volume of '*Oxyrhynchus Papyri*' (Part III. p. 10) Messrs. Grenfell and Hunt give us an early Christian papyrus which they have not been able to identify. In describing it they say :—

"405 consists of seven fragments, written in a small neat uncial hand, which is not later than the first half of the third century, and might be as old as the latter part of the second.....Besides its early date (it is probably the oldest Christian fragment yet published), 405 is interesting on account of a quotation from St. Matthew iii. 16, 17, describing the Baptism, which is indicated by wedge-shaped signs in the margin."

The fact is that we have here a scrap of the lost Greek original of the third book of Ireneus *adversus heresies*. It corresponds with the Latin of III. 9f. (Harvey, II. pp. 31f.). When we see this, we are able to piece together all the *disjecta membra* save one (which consists, however, of no more than five letters). The following provisional reconstruction may perhaps enable the editors to read a few additional letters :—

COL. I.

χον σ]ον [τημοσεν Κυρι] [ς τω
 Δαδ [λ]ηθεαν, [και οὐ] μὴ ἀθ[ε]
 τήσει αὐ]τόν ε[ι] κ[αρ] ποῦ τῆς
 κοιλία]ς σου θή[ομαι] ἐπ[θ]ρο
 νου σου και] π[άλιν] Γνωστός
 ἐν τῇ Ιουδαίᾳ ὁ θεού και] ἐγ[γει] ί
 θη ἐν εἰρήνῃ ὁ τόπος αὐτού
 και] τὸ κατοικητήριον αὐτού
 ἐν Σιών. Εἰς οὖν] και] ὁ αὐ[τὸς
 θεού και] ὑπὸ τῶν] προφη[τῶν
 κηρυστόμενο] και] ὑπὸ τοῦ
 εὐαγγελίου ἐπ[αγγελλόμε
 νος και] ὅ ε[ι] επ[αρθέν] σου
 δοκιμάζειν] οὐ και] τὸ [α
 στρον Βαλαὰν μὲν οὐ] τω[ς ε] σ
 προφήτευσεν] Ἀνατελέ[ει] α
 στρον ἐξ Ιακώβου,....

COL. II.

λίθ]α[νον δέ, ὅτι θεού, ὁ και]
 γνωστός [ἐν τῇ Ιουδαίᾳ γε
 νόμει νοσ] και] ἐμφανῆς τοῖς
 μη] ζητοῦν[ιν αὐτὸν]. Καὶ ἐπ[τ
 τον βαπτισμού φησι] Μαθαῖ
 ος] Ἀνεύ[θησαν οἱ οὐδαί
 και] εἰδεν[πνεύμα θνητού κατα

> βαῖνον ὡ[σει περιστέραν
 > ἐρχόμενο] ν εἰς αὐτόν, και]
 > ιδού φω[νή] ἐτῶν οὐρανῶν
 > λέγοντα σὺν [ει] ὃν μον ὁ ἄγα
 > πηρός[ει], ε[ι]ν φη[η]νόβησσα. Οὐ
 > γάρ το[ει] ὁ χ[ει]κατέβη εἰς
 > τὸν Ιην[ει] οὐτε ἀλλος μὲν ὁ χ[ει]
 > ἀλλος δὲ [Ιη]ς ὁ δὲ λόγος τοῦ
 > θυ, ὁ σωτ[ηρ] γάρ πάντων και] κυ
 > πιεύ[η]ν οὐρανού και] γῆς

Some portions of this reconstruction are, of course, hazardous; but it is plain that Ireneus read *aὐτόν* (= *eum* of the Latin), not *aὐτῆν*, in Ps. cxxxii. 11, where the LXX. has both readings attested by good MSS. Moreover, it is now certain (as the editors of the papyrus had ingeniously suggested as a possibility) that Ireneus read *σὺν ει* *οι* *vios* *μον* *ο* *ἄγαπης*, *ει* *φ*.....(as D) in Matt. iii. 17. It is true that his Latin translator follows the more familiar text, and renders "Hic est filius meus," &c.; but the tiny fragment numbered (c), which we are now able to fit into its place, actually gives us the word *οὐ*. Following Codex Bezae again, I have ventured to read *ει* instead of *ει*', in order to get the additional letter required to make the line of the normal length (twenty letters).

J. ARMITAGE ROBINSON.

THE BODLEIAN MS. OF MARCO POLO.

Bodleian Library, Oxford, October 16th, 1903.

I ASK leave to correct a slight error on p. 528 of vol. ii. of M. Henri Cordier's revision of Yule's great work. It consists in the statement that "Mr. Nicholson thinks that.....the miniatures are by a Flemish artist." I have never thought that, but have only said that the miniatures of the French Alexander romances bound up in the same volume (but of much earlier date) were executed in Flanders. M. Cordier is quite right in saying that I attribute the Marco Polo to an English fifteenth-century scribe.

E. W. B. NICHOLSON.

LAMB "TROUVAILLES."

To those who make a good many real additions to our literary wealth we can afford to pardon an occasional error of judgment. Mr. Lucas has added so much new material to our store of Elian wealth that his few mistakes should weigh very lightly in the balance.

That the two pieces which Mr. Macdonald specifies (Aug. 8th) were not written by Lamb must, I think, be taken as certain. Some months ago I considered the claims of the article upon Gray, and decided, on the grounds now put forward by Mr. Macdonald, that it could not possibly have been written by Lamb. I also considered the claims of the article on 'Munden's Farewell,' which I also rejected, pretty much for the same reasons as those advanced by your contributor. I do not agree, however, with him in ascribing the article to Talfourd. I think I can prove quite conclusively that it was written by a more powerful hand than that of the elegant, but somewhat nerveless Talfourd.

I doubt if Talfourd ever contributed any dramatic criticisms to the *London Magazine*. He did, I believe, write the dramatic notices in Gould and Northouse's *London Magazine*, and afterwards, on the discontinuance of the latter, in the *New Monthly Magazine*. The dramatic critics of the *London Magazine*, after Hazlitt's resignation of the office, were John Hamilton Reynolds,* Thomas Griffiths Wainwright (though only occasionally), Thomas Hood, and

* I have now in my possession Reynolds's own copies of some volumes of the *London Magazine*, in which he has marked his own contributions to it, and amongst these are many dramatic notices.

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perhaps others. As to Wainwright and Hood I judge from internal evidence only; but I believe I could easily prove my case as regards them, were it worth while, to the satisfaction of any competent judge.

The usual characteristics of Hood's prose style (but not assuredly of Lamb's or Talfourd's) are a perpetual glitter, a restless striving after telling phrases, short broken paragraphs, a continual play upon words, and an incessant use of puns. If the reader will now turn to the article on Munden, he will see that all these characteristics are apparent in it. Could the following passages have proceeded from any pen but Hood's?

"On the night that this inestimable humourist took farewell of the public, he also took his benefit:—a benefit in which the public assuredly did not participate."

"The house was full;—full!—pshaw!—that's an empty word!"

"The comedy chosen for the occasion is one that travels a long way without a guard;—it is not until the third or fourth act, we rather think, that Sir Robert Bramble appears on the stage."

"He steers at a table, and the tide of grog now and then bears him off the point."

"The time, however, came for the fall of the curtain,—and for the fall of Munden!"

I might, I think, almost rest my case upon the above passages; but it so happens that I am able to produce even better evidence. In the fifth volume of Hood's works (Ward & Lock, no date) there is a short article headed 'Grimaldi's Benefit,' which Hood contributed in 1828 to the *Literary Gazette*. This is so exactly in the manner of the Munden article, and furnishes so many parallels to it, that it is, I think, almost impossible to escape the conviction that both of them proceeded from the same pen. 'Grimaldi's Benefit' begins thus:—

"Our immense favourite, Grimaldi—under the severe pressure of years and infirmities—is enabled, through the good feeling and prompt liberality of Mr. Price, to take a benefit at Drury Lane:—the last of Joseph Grimaldi!—Drury's, Covent Garden's, Sadler's, everybody's Joe: the friend of Harlequin and Farley-kin—the town clown—greatest of fools—daintiest of motleys—the true *ami des enfaus!* The tricks and changes of life—sadder, alas! than those of pantomime—have made a dismal difference between the former flapping, filching, laughing, bounding antic, and the present Grimaldi. He has no spring in his foot—no mirth in his eye; the corners of his mouth droop mournfully earthward; and he stoops in the back like the weariest of Time's porters. L'Allegro has done with him, and Il Pensiero claims him for its own! It is said besides that his pockets are neither so large nor so well stuffed as they used to be on the stage; and it is hard to suppose fun without funds, or broad grins in narrow circumstances."

If the reader will now refer to the Munden article he will see that it is written throughout in the same staccato style, with the sentences broken up into short, emphatic clauses, and with the same peculiar system of punctuation, the chief characteristic of which is the liberal employment of dashes and notes of admiration. So many coincidences in style and expression as we find in these two articles are only to be accounted for, I think, on the supposition of a common authorship. If any one can find a different explanation of their many resemblances, I shall attend to it with a good deal of curious interest.

BERTRAM DOBELL.

Literary Gossip.

AMONG Mr. Murray's forthcoming books is 'Between the Acts,' a series of papers on various subjects by Mr. H. W. Nevinson, whose charming book 'The Plea of Pan' may be remembered. 'From the Green Book of the Bards,' by Mr. Bliss Carman, and 'Animals that have Owned Us,' by Mr. W. H. Pollock, are both in their way sure to attract attention.

OTHER announcements are 'Lord Cardwell at the War Office,' by General Sir

Robert Biddulph; 'Impressions of Japan,' by Mr. G. H. Rittner; 'Old-Time Travel,' by Mr. Alexander I. Shand, which embodies reminiscences of the Continent fifty years ago compared with experiences of to-day, and includes many illustrations from drawings taken on the spot by Mr. A. H. Hallam Murray; 'The Middle Eastern Question,' by Mr. Valentine Chirol, which is a revision of letters to the *Times* concerning changes in the Asiatic situation along the entire frontier land of India; and 'Jewish Fore-runners of Christianity,' by Adolph Danziger.

MESSRS. SMITH, ELDER & CO. will publish in volume form, on November 2nd, Katherine Tynan's story 'The Honourable Molly,' which appeared serially in the *Treasury Magazine*. The story tells of a series of interwoven love interests which centre round the heroine's innate instinct to get back from her more conventional surroundings to her mother's people, who are Irish yeomen.

MR. FISHER UNWIN will publish early next year in his 'First Novel Library' a story by Mr. K. L. Montgomery entitled 'The Cardinal's Pawn,' the scene of which is laid in Venice in the days when the sinister Council of Ten held sway. The heroine is a young Italian girl, who has been brought up like a boy by a peasant foster-father, and on his death embarks on desperate adventures to escape life in a convent.

THE authorized biography of Cardinal Vaughan will be written by his kinsman, Mr. J. G. Snead Cox, editor of the *Tablet*, and will be published by Messrs. A. Constable & Co.

THE conspiracy against Napoleon at Rennes in 1802, known as "the Plot of the Placards," has not been mentioned by many authors of memoirs, though an account of the plot may be found in Marbot's 'Memoirs.' M. Augustin Thierry brought the history of the conspiracy from the obscurity of police archives into the full light of day by publishing it as the first series of studies under the general title of 'Conspirateurs et Gens de Police.' A translation of his volume by Mr. Arthur G. Chater will be published by Messrs. Smith, Elder & Co. on the 2nd of November.

To the *Cornhill Magazine* for November Mr. Maurice Hewlett contributes the first part of a new 'Canterbury Tale,' entitled 'The Fond Adventure.' Verse is represented by Mr. Laurence Housman's 'Good Living,' a sketch of gipsy life, and 'Mark Macintosh's Lyrical Monologue,' in which F. S. addresses a modern "headwaiter at the 'Cock.'" Mrs. Richmond Ritchie contributes a fresh 'Blackstick Paper' on "Tizey" Smith, the daughter of Horace Smith of the 'Rejected Addresses,' and Mrs. Woods continues her impressions 'In Guipúcoa.' 'A Son of Empire,' by Mr. Hamilton Drummond, tells the story of the ill-fated Conrad of Hohenstaufen; 'The Queen's Brooch: a Postscript,' by Mrs. Sisson, recounts the recovery, thanks to the publication of Lady Jane Ellice's reminiscences in the *Cornhill*, of the brooch given to her as a bridesmaid of the Queen, but subsequently lost; 'Chateaubriand and his English Neighbours' is discussed by the Rev. D.

Wallace Duthie, and 'A Rodeo in Southern California' by Mr. H. A. Vachell. A 'Provincial Letter' by Urbanus Sylvan speaks of 'A House in Hertfordshire,' with local memories of Lamb; 'Midnight in Cloudland: an Experiment,' embodies the Rev. J. M. Bacon's experiences in testing from a balloon the carrying power of sound; in 'The Sorrows of Mrs. Charlotte Smith' Viscount St. Cyres depicts the sentimental verse of the early nineteenth century. The number concludes with a story of a young Englishman in the wilds of Hungary, by M. E. Francis, 'The Countess and the Frying-Pan.'

THE November *Blackwood* contains an article on 'Russia and Japan' which explains the situation in the Far East; Mr. Morley's 'Life of Gladstone' is reviewed, as are also Mr. Whibley's monograph on Thackeray, and Mr. James's biography of William W. Story; 'The War in the West,' by "Martini," gives an account of the recent manoeuvres and the fortunes attending the strategy of the rival commanders. The number further includes an article on the fiscal question; the first instalment of a new story by Mr. Hugh Clifford, 'Sally: a Study'; 'Musings without Method'; and a sketch, entitled 'A Perilous Ride,' by "Pilgrim."

Macmillan's Magazine for November contains an article on 'The Argentine Farm,' by Mr. W. Singer Barclay, which describes the rapid growth of agriculture in the republic during the last thirty years, and attempts to estimate the permanence of its resources as a food-producing country; the Hon. J. W. Fortescue writes on 'The War Commission—and After?' and Mr. J. Collier on 'The Evolution of a Colonial Governor.' 'A Lesson in Biography' deals with Mr. Morley's 'Life of Gladstone'; in 'Mademoiselle Aïsé' Miss Emily Stephens recalls a tragic love story of the eighteenth century; 'An Old-Time Slave,' by Mr. W. J. Fletcher, tells the story of Capt. Hugh Crow, of Liverpool; 'The London Workman's Wife' discusses with sympathy the life of the poor; and Mr. Ashton Hilliers contributes a complete story entitled 'A Singular Coincidence.'

MR. SIDNEY LEE'S course of Lowell Lectures on 'Great Englishmen of the Sixteenth Century,' which he delivered at Boston a few months ago, are, it is now arranged, to be published next spring by Messrs. Archibald Constable & Co. in England, and by Messrs. Scribner in America. The date of publication has been postponed owing to Mr. Lee's wish to revise the text of his lectures, and to embody some additional research. Besides a general introduction, the subjects are Sir Thomas More, Sir Philip Sidney, Sir Walter Raleigh, Spenser, Bacon, and Shakespeare. To Shakespeare Mr. Lee devoted two lectures, which attracted very wide attention in America.

FRESH 'Recollections of Dante Gabriel Rossetti and his Circle' are in the press. They were written by the late Mr. H. J. Dunn, who was long the house-mate of Dante Rossetti at Chelsea. Mr. W. M. Rossetti supplies a prefatory note; and Mr. Elkin Mathews will be the publisher.

"THE SARACEN'S HEAD LIBRARY" is to be the name of a new library of finely pro-

duced books to be issued for subscription by Mr. Ernest Speight and Mr. Reginald Horace Walpole at Teignmouth. The volumes will be in sumptuous form and in strictly limited editions. The first series, which will deal with old and rare works on travel, exploration, and adventure, will begin with a reprint of "The Golden Trade or a Discovery of the River Gambra, and the Golden Trade of the Aethiopians, also The Commerce with a great black Merchant, called Bucker Sano, and his report of the houses covered with Gold, and other strange observations for the good of our own country : Set downe as they were collected in travelling, part of the yeares 1620 and 1621 by Richard Jobson, Gentleman." This book was published in 1623, and is exceedingly scarce. The edition now in preparation will be a quarto, limited to 10 copies on vellum and 300 copies on the finest hand-made paper, of which 215 copies are for sale in this country, and 75 abroad. The type used will be a special Caslon fount with woodcut initials, and the printing has been entrusted to the Ballantyne Press. There is a promise that after printing the type will be distributed and no further edition will be issued.

In the *Monthly Review* for November 'Mr. Balfour's Economic Notes' are discussed by M. Yves Guyot, and 'The Parting of the Ways' by Mr. Winston Churchill, M.P. Sir H. Drummond Wolff writes a second article on 'British Policy and the Balkans,' while European Policy, in the same light, is treated by Mr. Maurice Gerothwohl. Other articles are 'The Russian Programme and the Two-Power Standard,' by Capt. Garbett, R.N.; 'On the Line'; 'Gladstone's Foreign Policy,' by Mr. E. T. Cook; 'Lord Beaconsfield's Novels,' by the Earl of Iddesleigh, himself a novelist; 'Garden Cities,' by Mr. Ralph Neville, K.C.; and 'The Radio-Activity of Matter,' by Mr. J. B. Burke. The number also contains 'A Theme with Variations,' by Prof. Brander Matthews, and 'Two Childhoods,' by Mrs. Meynell.

THE November *Temple Bar* contains a biographical paper by Mr. Sydney Denton on 'Thomas Linacre, M.D., a Mediaeval Master of Medicine.' 'Nice People' is a paper embodying recollections concerning Socialists, Jesuit priests, singers, painters, diplomats, a peasant woman, and Liszt; Major G. F. MacMunn describes 'A Light Side of Martial Law'; Mr. Christian Tearle concludes his 'Rambles with an American,' this time taking him to Stratford-on-Avon; and Miss Anita MacMahon analyzes the phases of the 'Uber Movement in Germany.' The complete stories include 'Milady,' by Mr. D. B. Vare, in which Cavour and Radetzky figure; and 'Twenty Years On.'

ADMIRERS of Mrs. Henry de la Pasture's work will be glad to know that her novel 'Deborah of Tod's,' which has been for some time out of print, is about to be republished in a cheaper form. Messrs. Smith, Elder & Co. expect to have the volume ready by November 2nd.

THE fourth volume of Dr. Beattie Crozier's 'History of Intellectual Development' is now well under way, and will be ready for publica-

tion in the spring of next year. It will deal with political economy, sociology, psychology, and the problem of life as a whole.

MRS. VOYNICH'S novel 'The Gadfly,' which has been widely circulated in a cheap form in Russia, has attracted the notice of the Censor, and the sale of popular editions has been peremptorily forbidden. Her new novel may be expected shortly.

MISS ESCREET, having been asked by the family of "Edna Lyall" (Ada Ellen Bayly) to write a short biography of her, would be very grateful for any reminiscences or letters. They would be carefully kept and returned. They should be sent as soon as possible to Miss Escreet, 10, Grove Road, Eastbourne, or to Messrs. Longman at 39, Paternoster Row.

DR. PAGET TOYNBEE has in preparation for Messrs. Methuen a second volume of 'Dante Studies and Researches,' which will consist partly of articles reprinted from French, Italian, American, and English periodicals, and partly of unpublished matter. A second series of articles from Dr. Toynbee's first volume has been translated into Italian, and will shortly be published at Bologna by Signor Zanichelli, under the superintendence of Prof. Pasquale Papa, the joint editor, with Count Passerini, of the first series.

It will be remembered that the anonymous 'Love Letters' came from Mr. Murray's house. He has in hand another book by an unnamed author, 'The House of Quiet.' We are told, however, this much, that the writer was a Government official, forced by his health to live in retirement in the country. He relates the story of his childhood and education. The remainder of the book consists of extracts from his diaries, sketches of local characters, and the attempts he made to be useful to his neighbours. The motif of the book is to present the possibilities of dignity and beauty that exist in the least ambitious life. The last few paragraphs were dictated on the author's deathbed. The book is edited by his friend and cousin J. T.

MR. SHADWORTH H. HODGSON will deliver the address at the opening meeting of the Aristotelian Society's session on November 2nd. Prof. Stout, the President, is unable, owing to his recent appointment to the Chair of Philosophy in St. Andrews, to be in London for this meeting, but will read a paper later in the session. Mr. Hodgson was president of the Society from its foundation until 1894. The subject of his address is 'Method in Philosophy.'

THE statement printed in some of the papers that Miss Clifford is going to bring out another volume of poems is altogether incorrect. It is barely four months since 'Songs of Dreams,' which is just going into a third edition, appeared, and she has no intention of publishing another book for a couple of years or so.

EARLY in October the University of Yale celebrated the bicentenary of the birth of Jonathan Edwards, the most considerable theologian that the United States have produced. Coincidentally Sir Frederick Pollock has been delivering at Yale a course

of law lectures, and he is also going westwards to lecture at Ann Arbor. Of course he has been interviewed, and a reporter credits him with "cordial democratic, but unassuming manners."

At the last monthly meeting of the Board of the Booksellers' Provident Institution, Mr. Charles J. Longman in the chair, the sum of 103l. 18s. 4d. was voted for the relief of fifty-six members and widows of members.

AN interesting ceremony took place at Glasgow University last Saturday, when a stained-glass window, commemorating the sixty-five years' connexion of Prof. J. P. Nichol and his family with the University, was unveiled in the Bute Hall. Lord Kelvin, Principal Story, and Prof. Jack gave interesting reminiscences of the two professors—the father, who went to Glasgow in 1836 as Professor of Astronomy, and the son, John Nichol, the first occupant of the Chair of English Language and Literature. De Quincey, it may be recalled, stayed for some time with Prof. J. P. Nichol at the old college in 1841, being then engaged in astronomical research.

M. MAETERLINCK, who is at present residing at Ghent, is writing a series of essays, which will be published in January next.

MR. CHARLES KENNEDY BURROW has recently completed a new story, to which he has given the title of 'The Yeoman.' It will be published early in the spring by Mr. John Lane.

A COMMITTEE has been formed among the London publishers to arrange a complimentary dinner to Mr. Faux. The dinner, at which Mr. John Murray will preside, will probably take place at the Whitehall Rooms in the first week in December. Mr. R. B. Marston has undertaken to answer any letters on the subject addressed to St. Dunstan's House, Fetter Lane.

MR. W. J. HAY, of Edinburgh, is publishing a complementary volume to the 'Centenary Burns' and 'Centenary Edition of Scott's Minstrelsy,' consisting of the unpublished songs comprised in David Herd's manuscripts. Dr. Hans Hecht will edit the book.

THE International Congress of Orientalists found the printing of the papers read before them attended with so much delay and trouble that at their thirteenth session, held at Hamburg, they took the heroic course of abandoning the attempt altogether. They decreed instead that their 'Actes' should from that time consist merely of a summary of each paper, to be furnished by the writer, with full leave to him to print *in extenso* elsewhere. The President of the Hamburg Congress personally undertook that the 'Actes' thus reduced should be in the hands of members within three months of its close. This was in the October of last year, but not a sign of them has yet been vouchsafed to the delegates.

THE door of the public reading-room of the Bibliothèque Nationale, Paris, contains a notice which has caused some anger and consternation. It states that each reader must inscribe in the printed form which he receives on entering "son nom, sa profession, son adresse et le numéro de sa place dans la salle; puis le

remettre au bureau, en justifiant de son identité et de son domicile." These italicized words are underlined. It seems, as one of the papers points out, that one should not risk oneself at the Library without one's birth certificate, a photograph, and the last receipt for rent. It is to be noticed that this reading-room is described as "public." "Que vous demanderait-on, si elle ne l'était pas?" asks the *Éclair*. From some statistics just published it appears that during 1902 155,533 readers were admitted to the reading-room, and that 540,416 volumes were taken out. In the Print Department 54,531 works were consulted, and in that of MSS. 57,014.

SCIENCE

Observations of a Naturalist in the Pacific between 1896 and 1899. By H. B. Guppy, M.B.—Vol. I. *Vanua Levu, Fiji.* (Macmillan & Co.)

This is a valuable book, but it is a book to be appreciated only by a geologist, and even he must be also a petrologist. It is the outcome of careful observations, made in many cases in circumstances of much difficulty and hardship, during a residence of between two and three years in the island which it describes.

Vanua Levu is an island comparable in size with Devonshire, but remarkably irregular in outline. It is seated, with the great island of Viti Levu, on a submarine platform, bordered roughly by the 100-fathom line. This platform has been built up of successive lava-flows, partly encrusted with coral reefs and other organic deposits. Dr. Guppy's views on the coral reefs of the Solomon Islands are familiar to naturalists; and now again, in the Fiji Islands, he fails to find anything tending to support the Darwinian theory of subsidence. He believes, indeed, that Vanua Levu was born beneath the waves, by the play of volcanic activities, and that since Tertiary times it has gradually emerged, with exceeding slowness, and may, in fact, be still undergoing emergence. It is obvious that the relative change of level between land and water may be explained by assuming either that the land has risen or that the sea-level has fallen. It is the latter view which finds favour with the author. The doctrine of the stability of the sea-level, so strongly insisted on by Lyell and his school, has been rather roughly treated in recent years, and it is now becoming fashionable to follow Prof. Suess in taking the opposite view. At first sight it might seem that any change of sea-level must needs be general; but according to Dr. Guppy the emergence of the land in the Pacific is confined to the southern portion of the tropical waters.

One of the most notable features in Vanua Levu is the great number of its hot springs. Many of these were unknown, at least to Europeans, until Dr. Guppy's exploration of the island. He regards these springs as the outflow of subterranean water, resulting from surface-drainage. In the mountainous parts there must be at least 200 or even 300 inches of rain per

annum, and this heavy fall leads to great soakage in the volcanic rocks.

The geological structure of the island is treated in great detail, but no geological map is given. In his technical description of the rocks Dr. Guppy introduces a petrographical classification of his own, with a system of abbreviations serving to express the character of a rock by a kind of formula. Such a scheme certainly has its advantages, and, subject to modification, might come into general use. There is not wanting in the structure of the island much that is yet puzzling, and probably the most likely place in which the key to the puzzle may be found is Iceland. The geologist is impressed by the fact that isolated peaks of acid rocks rise here and there in the midst of rocks of basic type. This mode of occurrence finds a parallel in Iceland. It is worthy of note that plutonic rocks, though by no means absent, are rare in Vanua Levu.

Naturalists will be anxious to learn Dr. Guppy's views as to the probable origin of the Fiji Islands. Are they the relics of an old area once continental? The view which regards the Pacific islands as having resulted from the break-up of a former Pacific continent is fascinating to many naturalists, including some of high authority, but it has no attractions for Dr. Guppy. He is familiar enough with the arguments in favour of such a hypothesis, but denies their force.

"With regard to the vexed question of the light thrown on the past condition of these islands by the present state of their floras and faunas, it may be at once observed that my belief in the general principle that islands have always been islands has not been shaken by the results of the examination of the geological structure of Vanua Levu."

So far from the Fiji Islands representing the remains of an extensive land area, they are regarded by Dr. Guppy as composite islands, which have been formed by the coalescence of several smaller masses. To him they represent not disruption, but amalgamation. All this revives an old controversy on which the last word has not yet been said, and the author promises to deal with it fully in the second volume of this work—a volume which is to be devoted to the subject of the dispersal and distribution of Pacific plants.

Dr. Guppy is an enthusiast, and boldly advocates the formation of a "Fijian Society," for studying the islands and their people. These are the days of specialization; yet there are some people who feel that the multiplication of societies is not an unmixed advantage. Every one, however, who is interested in the islands, will be grateful to Dr. Guppy for his present volume, which forms a substantial contribution to our knowledge of a part of the world about which geologists have hitherto had very scant information.

SOCIETIES.

NUMISMATIC.—Oct. 15.—Sir John Evans, President, in the chair.—Mr. Stanley Bousfield and Mr. Paul Ruben were elected Members.—Mr. F. A. Walter exhibited a half-groat of Richard III. with the mint-mark a boar's head. This coin appeared to have been struck from dies of the groat.—Mr. Harry Price exhibited specimens in gold, silver, and bronze of a medal recently struck to commemorate the battle of Shrewsbury, fought in 1403. It was

designed by the Mayor, Mr. Herbert Southam, and shows on the obverse a view of Battlefield Church, and on the reverse the arms of Henry IV. and Edward VII. and of the county of Salop and Shrewsbury.—Mr. John Dudman, jun., showed a proof of the copper penny of George IV. with the reverse design for the Ionian Islands and a proof of the penny of 1841, with two stops after "Reg."—Mr. J. E. Pritchard sent for exhibition a photograph of a one-pound note issued in 1812 by the Bristol Commercial Token Company.—Mr. G. Macdonald communicated an account of recent find of Roman coins in Scotland. The coins were discovered in a well in the parish of Kirkintilloch, and consisted of one denarius of Mark Antony, B.C. 32, and of twelve others of the emperors Domitian, Trajan, Hadrian, and Marcus Aurelius. The interest in the find lay in the circumstance that all the imperial coins were of tin, and not silver, and that several of them had evidently been cast in the same mould. Mr. Macdonald was of opinion that the coins were not forgeries intended for circulation, but were shams especially manufactured for devotional purposes, the custom of throwing money into wells from superstitious motives being in ancient times a very familiar phenomenon.

ENTOMOLOGICAL.—Oct. 7.—Prof. E. B. Poulton, President, in the chair.—Mr. F. M. Littler, Mr. H. Swale, Col. J. G. Pilcher, Mr. S. A. Neave, and Mr. C. A. Wiggins were elected Fellows.—Mr. G. C. Champion exhibited some specimens of a *Ptinus* new to the British list, captured in a granary at Strood on May 11th, 1901.—Mr. C. O. Waterhouse exhibited on behalf of Mr. C. Pool specimens of a beetle of the genus *Niphus* closely resembling *N. crenatus*, but with distinct shoulders, and more parallel elytra which are less strongly striated. They were found in large numbers in a corn-chandler's at Edmonton.—Mr. H. St. J. Donisthorpe exhibited specimens of *Aphanisticus emarginatus* from the Isle of Wight, a beetle new to the British list, and a *Seymoum*, new to science, from Yarmouth, I.W.—Mr. M. Burr exhibited a living adult male earwig, *Labidura riparia*, Pall., captured near Boscombe at the end of August last. He said that the very noticeable pale coloration becomes darker after death, sometimes nearly black, which might account for some of the numerous "colour-varieties."—Dr. Norman Joy exhibited a specimen of *Argynnis selene*, captured last year in Berkshire, and showing a remarkable tendency to melanism, and rare Coleoptera taken in the same county this year.—Sir G. Hampson exhibited a collection of Norwegian butterflies made by him on the Dovrefjeld, on the Alten fiord, at Bossekop, and other localities this year. The specimens included fine series of *Culia hecla*, Lef., *Chrysophanus hippothoe*, var. *stieberi*, Gerh., *Æneis norna*, Thnb., *Melita* var. *noregica*, Auriv., the Norwegian form of *M. aurelia*, *Argynnis freija*, and *A. frigga*, a Labrador, Arctic, and North American species, now found further south at Kongsvold for the first time.—Mr. A. H. Jones exhibited examples of *Erebia christi*, taken this summer in the Laquinthal, and of the species of *Erebia* to which it is allied; a local form of *Satyrus actaea*, var. *cordula*, from Sierre, and a short series of *Chrysophanus dorilis* (type) and *C. var. subalpina* from the Laquinthal, with *P. hippothoe*, var. *euribia*, showing the strong resemblance on the upper surface which the female of the latter species bears to the female *subalpina*.—Mr. A. J. Chitty exhibited specimens of a Proctotrupid which he said approached *Ponora constricta* in appearance, and might be an Isobrachium. If so, it was new to the British list.—Mr. H. Willoughby Ellis exhibited *Criocephalus polonicus*, Motsch., a longicorn beetle from the New Forest new to Great Britain, and also specimens of all stages from the egg to the imago, to illustrate the life-history of the species. He also exhibited *Aeumon striatum*, L., accounted heretofore rare in the New Forest, but this year occurring in abundance.—Mr. Ambrose Quall exhibited cases showing the life-history of some Australian Hepialidae.—Dr. D. Sharp exhibited specimens illustrative of the egg-cases and life-histories of eight species of South African Cassidae, as described in a paper by Mr. F. Muir and himself.—Mr. W. L. Distant also showed the pupa cases of some African species of Aspidomorpha, with the cast heads of the larvae.—Mr. Roland Trimen exhibited some cases of mimicry between butterflies inhabiting the Kavirondo - Nandi district of the Uganda British Protectorate, particularly that in which *Planata poggei*, Dewitz, is imitated by an apparent variety of *Pseudacraea künunoi*, Dewitz, and also by a hitherto undescribed form of the polymorphic female *Papilio merope*, Cram. This makes the fourth pronounced known form of the female *P. merope*. The usual and generally distributed form of this sex throughout Tropical Africa is that named *Hippocoon* by Fabricius—an excellent mimic of

Amauris niavius, L.; all the other forms appear to be very rare, and two of them—*Dionysos*, Doubl., and the form from Zanzibar described in the presidential address to the Society on January 19th, 1898—are not direct mimics of any other butterflies, but are least divergent from the non-mimetic coloration and pattern of the male.—The President congratulated Mr. Trimen on the exhibit and the special interest attaching to an interpretation of this remarkable form of the female *merope*. At the same time he pointed out that the interpretation so convincingly illustrated had been made out last spring by Mr. S. A. Neave, who had exhibited this form of the female *merope* together with *Planera poggei* as its model at both soirées of the Royal Society in May and June, a time when Mr. Trimen was absent from England.—Dr. T. A. Chapman exhibited *Cenonympha euplus*, *Heteropterus morphus*, and *Satyrus dryas*, taken last summer near Biarritz; and *Erebias evia* and *E. stygiae*, from the Logroño Sierra, Spain. These, respectively, he suggested were probable examples of homeochromatism. Little attention has been directed to homeochromatism in European butterflies, and these were certainly not examples of the detailed mimetism we are now familiar with in Müllerian groups from the African and neotropical regions. He also exhibited living imagines of *Crinopteryx familiella*, just emerged at Reigate, where they and their parents, descended from pupae brought from Cannes in March, 1901, had lived out of doors during their active existence, being brought into the house only during their pupal aestivation. This seemed noteworthy in so southern (Mediterranean) a species.—Mr. A. Quail read papers 'On the Antennæ of the Hepialidae' and 'On *Epalxiphora azanana*, Theyr.'—Mr. G. J. Arrow read a paper 'On the Laparostic Lamellicorn Coleoptera of Grenada and St. Vincent, West Indies.'—Mr. T. H. Taylor communicated 'Notes on the Habits of *Chironomus (Orthocladius) sordidellus*'—Mr. F. Du Cane Godman 'Descriptions of some New Species of Erycinidae,'—and Mr. W. L. Distant 'Additions to the Rhynchotal Fauna of Central America.'—Dr. D. Sharp read a paper 'On the Egg-Cases and Early Stages of some Cassididae.'

METINGS NEXT WEEK.

- MON. Royal Academy, 4.—'The Essential and Distinctive Characters of the Human Skeleton,' Prof. A. Thomson.
- TUES. Royal Academy, 4.—'The Present Position of English Commerce,' Lord Aveling.
- THURS. Royal Academy, 4.—'The Bones and Muscles of the Trunk,' Lecture I, Prof. A. Thomson.
- London Institution, 6.—'The Argentine, the Land of the Future,' Señor E. Olsson.

Scientific Gossip.

THE largest amount hitherto recorded for a year's rainfall in London was 31.99 in. in 1879. It seems worth while to mention that by last Wednesday 32.18 in. had already fallen. The summer has been the worst known in London, but other places have had respectable weather during the same season.

PROF. SYDNEY YOUNG, F.R.S., of University College, Bristol, has been elected to the vacant Chair of Chemistry in the University of Dublin.

THE Report of the Government Astronomer for the Colony of Natal (Mr. E. Neville) for 1902 has been received, and with it is issued the Meteorological Record for that year. The principal characteristic is its comparative equability, there having been occasional hot days, but few spells of either hot or cold weather; the highest temperature was 79°.2, and the lowest 61°.0. The rainfall was 41.18 inches, slightly above the average. The magnetic variation at Durban was 23° 15' west, with an annual variation of -12'. Mr. R. Fermor Rendell was to take up his duties as Senior Assistant last April.

THE American Ephemeris and Nautical Almanac for 1906 has recently been published under the editorship of Prof. Harshman. But few changes have been made in the general arrangement since the volume for 1900. There will be three eclipses of the sun—all partial, the largest (on February 23rd), visible only in the Antarctic Ocean, not obscuring much more than half the sun's diameter—and two total eclipses of the moon. A table is given of the positions of no fewer than 228 observatories, the longitudes reckoned from both Greenwich and Washington.

ONE of the small planets reported to have been discovered by Prof. Max Wolf at Heidelberg on September 23rd is, as was suspected at the time (see our note in 'Science Gossip' on the 10th inst.), identical with Aschera, No. 214, and the other appears on subsequent examination not to be a planet at all, but a faint nebulous object not noticed before.

THE variable star 59, 1903, Cygni, noticed by Prof. Max Wolf on the 21st ult., and suspected to be a Nova, has been identified by Prof. Barnard with B.D. +37° 3876, who notes that the colour is very red. Prof. Pickering telegraphs of it, "Not nova, variable spectrum, fourth type." Prof. Max Wolf himself states that he has detected a faint trace of it on a plate of July 18th, 1901. Examining carefully the registration on September 21st, he describes the object as being of a very abnormal kind. Its appearance is that of a ring, not of a disc, and it must emit monochromatic light of a peculiar wave-length, estimated to be in the violet part of the spectrum; the image is similar to that of a planetary nebula (*Ast. Nach.*, No. 3909).

WE have received the ninth number of vol. xxxii. of the *Memorie della Società degli Spettroscopisti Italiani*. It is wholly occupied with a continuation of a paper by Prof. Ricci, giving the results of a determination of the relative gravity at forty-three stations in Eastern Sicily, Eolia (*i.e.*, the Lipari Islands), and Calabria.

FINE ARTS

THE CHURCH OF STRATFORD-ON-AVON.

Shakespeare's Church: an Architectural and Ecclesiastical History. By J. Harvey Bloom. (Fisher Unwin).—The Collegiate Church of Stratford-on-Avon. By Harold Baker. (Bell & Sons).—Mr. Harvey Bloom, who has the advantage of residing near Stratford-on-Avon as rector of Whitchurch, and who has already done good work as an archeologist, has now produced a scholarly and careful volume on the picturesquely situated and fine old building usually known as "Shakespeare's Church." It is somewhat remarkable that, although this church has been described time after time in guide-books and in more pretentious works, it has never hitherto won for itself on its own merits anything worthy of the name of a history. It has been the fashion to treat it almost as though it had been brought into being for the baptism and burial of Shakespeare; but the church of Stratford has an interesting history altogether apart from England's great dramatist.

A Christian monastery was founded here on the banks of the Avon some three centuries before the Conquest. It seems to have been one of those smaller religious houses which died a natural death under the change of rule brought about by the Norman bishops. Of the church of Norman date, which probably stood on the old site, there are now no remains, but there is sufficient left to show that an early thirteenth-century church was constructed on a large and imposing cruciform scale, with a central tower. There is much work of this period extant in the north and south transepts. In the time of Edward II. the north side of the nave was reconstructed, to give more room for the development of gild chantries, when forty days' indulgence was granted, on episcopal authority, to all who, as penitents, visited its altar or aided in its erection. The important work of the rebuilding of the central tower was next undertaken; it was in active progress during the year 1325. The rebuilding of the south aisle was accomplished in 1331. After this the building rested until Thomas Balsall, the dean of the then collegiate church, rebuilt the chancel. He died in 1491, and his successor, Ralph Collingwood, afterwards Dean of Lichfield, continued the work of rebuilding,

"working westwards along the nave, in which he destroyed the roof and rebuilt the walls on the top of the piers, reconstructing a greater part of the west end, in which he placed a door and an unwieldy window, and finally added a north porch."

About 1765 a stone spire was substituted for a lead-covered one, the work being excellently done for that period. During last century there were three distinct periods of restoration. The first of these began about 1825, under the auspices of the Shakespeare Club, when upwards of 1,000£. was spent on the chancel. In 1839-40 the nave was cleared of the great square pews, and many interior alterations achieved. The third period began in 1884, when the advice of the Society for the Preservation of Ancient Buildings was sought, and most of the subsequent alterations and improvements have been carried out on sound lines. The whole story in stone of this fabric, from the dawn of the thirteenth to the close of the nineteenth century, is told by Mr. Bloom in clearly expressed though critical terms, and is made still plainer by a good ground plan and a series of excellent photographic illustrations.

One of the best chapters in the book is that descriptive of the mediæval furniture and ornaments of the church, concerning which much can be gleaned from the extant records of the chantries and the college, now in the possession of the Stratford Corporation. Taken in conjunction with pre-Reformation wills, these muntiments enable Mr. Bloom to identify on the plan the sites of the altars. In addition to the high altar and those in each of the transepts, there were small altars on each side of the rood-screen at the west end of the nave, dedicated respectively to the name of Jesus and to the Holy Trinity; at the east end of the south aisle was the important chapel and altar of St. Thomas of Canterbury; whilst within the parclose of the Stratford guilds in the north aisle were the altars of Our Lady, of the Holy Rood, and of St. John the Evangelist, in conjunction with St. John the Baptist.

The old stalls of the chancel have a fine and interesting series of misericords, thirteen on each side, which were carefully repaired in 1890; two of the best examples are well delineated. These carvings are of the usual extravagantly grotesque character. One of the most spirited represents a man and woman fighting; the latter tears the beard of the former, while in her right hand she raises a saucepan to strike him.

One of the latest additions to the ornaments of the church is a costly memorial pulpit of dark green stone, with figures in white alabaster, placed here in 1900 by Sir Theodore Martin. It may not seem very gracious to criticize such a gift, but it seems idle to pretend that this remarkable piece of sculpture in any way harmonizes with its surroundings. The writer of this history deserves to be congratulated on the thoroughness of his bold criticism of this misplaced "work of art." In this connexion it may be well to quote a paragraph from the brief preface, which strikes a useful note of warning much needed at many of our old churches as well as at Stratford-on-Avon:—

"The lists of ornaments and vestments are taken *en bloc* from the original documents, and they bring back to us as nothing else can do the worship of the church when at its height of beauty, and they contrast forcibly with modern ideas as to what is fitting. We find no flowers distorted in artistic tin shapes, no little 'benediction lights,' none of the pulpits frontal and book-markers and other stereotyped forms so dear to the modern Anglican mind; but we do find a simple grandeur, a great flood of colour, and appliances of the richest—gold, silver, silks, and rare embroideries—far more worthy to decorate the sanctuary than the wet moss and decaying evergreens used nowadays in such reckless and dangerous profusion, leading to the wanton destruction of the very stonework itself."

The founding, in 1331, of a great chantry in this church for five priests, one of whom was to be termed the warden, by John Stratford, Bishop of Winchester and afterwards Arch-

bishop of Canterbury, and its change in the next century to a definite collegiate church with a dean, are fully set forth in these pages from sources which have hitherto not been cited. Interesting and full as this account is, it might with advantage have been a little extended in a few further particulars. For instance, the acceptance of the royal supremacy of Henry VIII., signed on August 19th, 1534, by the warden, sub-warden, precentor, and other members of the college, might have been named. In the full list of clergy it would also have been better to give the names of the different patrons since the benefice has been a vicarage.

There are one or two slips of no particular moment; but only in one place has anything been noted that seems a lapse from sound archaeology. In speaking of the fine closing-ring of the old north door, of which a photograph is given, Mr. Bloom is too good an antiquary to subscribe to the foolish current gossip as to its possessing special sanctuary virtues; but the idea is evidently in his mind, for a foot-note states: "The church has been said to have exercised sanctuary rights. There is no evidence of this." The fact is that every church and churchyard in the land had absolute sanctuary rights assigned them up to the time of the Reformation. The Warwickshire culprit flying from secular justice was as absolutely safe for a given period when he had set his feet within the churchyard gates of Stratford-on-Avon as if he was clinging to the very horns of the altar.

The appendix on the celebrated Gild Chapel of Stratford-on-Avon and the accounts of the different chapels are useful, and so, too, are the details of every single monument within the parish church. There are many worthies and many men and women of local note buried within its walls in addition to William Shakespeare and his relatives. Among the quaint inscriptions is the following quatrain, to be found on a ledger stone in the north aisle, to one Samuel, youngest son of Samuel Tyler, of Shottery, gentleman, who died in 1688:—

Death oft doth cut ye thread that is New Spun
As Wel as that which warl'g hath undon.
Look but in lime pits and you find theria
the young Calves as the oxes skin.

Mr. Harold Baker's book, which is mainly on the same subject, and forms one of "Bell's Cathedral Series," differs altogether from the thoroughly sound work just noticed. It is another of the numerous guides to the church and to the birthplace of Shakespeare, and generally to the town and neighbourhood of Stratford. As in the rest of this series the photographic illustrations are numerous and good, and for the most part original. But the letterpress is not trustworthy, and the ecclesiology is faulty. The college or collegiate church is said to have been served by "monks," and this is no slip, for it is stated twice on consecutive pages. If Mr. Baker possessed even elementary knowledge, which can be readily gained, of church anchorages, he would never have suggested that the parvise, or room over the north porch, might have been "the dwelling-place of an anchorite or hermit." The old closing-ring of the north door, which led Mr. Bloom slightly astray, causes Mr. Baker to flounder badly in a morass of popular nonsense. He considers that this "old sanctuary knocker" is much older than the door and is of thirteenth-century style, adding, "A fugitive seeking sanctuary in the church was safe if he could slip his hand through the ring of the knocker." It is a thousand pities to perpetuate such baseless legends as this; our old churches abound in such genuine points of interest that fables of modern invention ought to be ruthlessly crushed. Several mistakes are to be noted in the last chapter, which gives lists of the patrons and incumbents of the church and college. In the list of wardens of the fourteenth century we find an omission of one name, an unauthorized intrusion of another, and a wrong Christian name for a third.

THE BIRMINGHAM EXHIBITION OF OLD MASTERS.

As time passes, and criticism becomes more catholic, the genius of Reynolds and Gainsborough begins to meet with its due share of appreciation. That appreciation has, in its turn, led the public to take an interest in the other British portrait-painters who were their contemporaries or immediate successors, until it would almost seem as if the whole of our national school of portraiture were as important as the achievement of its two great founders. The present loan collection of portraits in the Birmingham Art Gallery is thus singularly well timed, for it presents the visitor with an attractive summary of the output of the fifty years during which our national art was most consistently fine. The exhibition, moreover, is not only well timed, but also of a wonderfully high average of merit. The attribution of English portraits is often a matter of uncertainty, since family records are not always well kept, and oral tradition is too frequently supplemented, embellished, or altered in deference to commercial interests. Those responsible for the making of the present collection must therefore be congratulated upon having got together a beautiful series of pictures, and one that is as representative as the size of the gallery allows, and further upon having admitted singularly few works bearing names which the most captious of critics could quarrel with.

The result of the survey of this collection is a conviction that the time-honoured scale of precedence in artistic merit is the right one. Reynolds and Gainsborough are the two really great masters, and after them—*longo sed proximus intervallo*—comes Romney. The relative place of Hoppner, Lawrence, and Raeburn cannot be defined so easily, but it is certainly lower still.

Reynolds is represented by more than a dozen good pictures, several of which rank among his finest works on a moderate scale. After seeing them one is compelled to feel the justice of Gainsborough's saying, "Damn him! How various he is!" It is sometimes the fashion to sneer at Reynolds's belief in consistent study as expressed in his discourses, as if his advice were mere hypocrisy. An exhibition like the present should refute such criticism for ever. The difficulties of a society portrait-painter are innumerable, and not the least of them is the fact that a head and shoulders can only occupy a certain place and a certain space on the conventional portrait-size canvas. To accept that limitation passively is for a successful man artistic annihilation. The constant repetition of what must be virtually the same scheme of lighting and arrangement ruins the painter's creative instinct. He sets to work mechanically at each new picture on lines he has already followed time after time, and soon becomes callous and conventional. This danger Reynolds appears to have recognized. He had to live by painting portraits, for otherwise he would have been unable to maintain the social position he desired, but he was determined at the same time to keep his artistic conscience clean. This he could only do by elevating the painting of portraits into a real creative art, with possibilities comparable, if not equal, to those of less rigidly conditioned forms of painting. To this desire we may trace the secret of his alertness in taking hints from his predecessors, called plagiarism by his enemies, his habit of draping the commonplaces of portraiture with the airy dress of fancy and mythology, the endless variety of his arrangement of light and shade, his incessant experiments with new colours and new mediums to obtain effects more rich, more powerful, more delicate, than art had hitherto known. Now and then his massing of light and shade may not seem to us entirely successful; now and then the cloak of mythology may look as if it did not fit; more often his efforts at producing perfect pigment have proved an unsubstantial alchemy

which the pitiless hand of time has dissipated; but the residue of beauty, fancy, and originality is so large as to leave Reynolds almost unapproachable as a portrait artist.

At Birmingham one early portrait, *Richard, Second Earl of Shannon* (No. 7), marks the advance which he at once made upon the formal traditions around him, by added breadth of mass, decision of drawing, and cool, delicate colour. In the *Lady Anstruther* (28) he would seem to have set himself to rival the growing fame of Gainsborough; but in the portrait of *Miss Franks* (30) he is at least equally successful under far less inspiring conditions. Miss Franks was not lovely, and the scheme of composition and colour, based on contemporary French work, was not of a kind that really appealed to Reynolds's taste for rich pigment and subtle chiaroscuro. Yet from these unpromising elements he has succeeded in evolving a harmony in white and silvery blue of the most enchanting kind, a harmony that takes in hand the somewhat cold and stiff continental theme, and gives it a force and depth of which in other hands it had shown no promise.

In the *Marchioness of Thomond* (51) we see Reynolds attacking a problem of a different kind. He may possibly have got the idea of this wonderfully lighted head from Rembrandt, but once more his treatment of it is absolutely his own. Reynolds is often accused of something like materialism, but his bitterest opponents could hardly deny the extraordinary feeling and spirituality of this beautiful work. The varnish has slightly altered the surface here and there, but otherwise it is a fitting original for the well-known mezzotint by Doughty. The *Lady Gertrude Fitzpatrick* (35) is as good an example of Reynolds's mastery of spacing as the previous work is of his mastery of light and shade. Even when the exquisite colour and pigment are forgotten, the luminosity and altitude of the sky behind the child's figure remain impressed on the memory, and the famous *Master Crewe* (69), with all its splendour, and force, and fun, seems in comparison to belong to a more constrained environment. For sheer luscious quality of coloured pigment *The Masters Gawler* (8) and *Pick-a-back* (15) would be hard to surpass in the work of any painter of any period, and their beauty is a beauty that does not depend upon mere exuberance, but upon acuteness of vision as well. Note, for instance, how perfectly the difference of complexion between the mother and the child is marked in the latter work, the almost incredible delicacy with which the coolness latent in the creamy tints of the baby's face is indicated by the underpaint. It should never be forgotten that if Reynolds can paint a florid complexion perfectly, he can also paint with equal perfection a far more difficult thing, the morbidezza of a fair woman's face, of which, among the old masters, Correggio alone knew the whole secret. Of the entire English School only Gainsborough can rival Reynolds in this respect. The others either get into trouble, as Hoppner and Russell do, or give up in despair and paint by rule, as do Romney, Raeburn, and Lawrence. One has only to look at such pictures as the *Miss Ridge* (9) or the *Baroness Dacre* (60) to see that Reynolds was not only more original and powerful than these painters, but also incredibly more delicate and truthful.

Even his great contemporary Gainsborough does not at Birmingham make so tremendous an impression. His most important work in the gallery is the *Elizabeth, Viscountess Folkestone* (22), a wonderful harmony in white, in which it is hard to know if the indication of the old lady's character or the artistic unity of her treatment is the more admirable. The sketch of the *Duke of Cumberland* (2) is a remarkable feat of another kind, for in it a most unlovely being is transmuted into a lovely work of art. Hardly less amazing is the genius which turns his vain and selfish nephew *George IV.* (70) into a pensive

cavalier, who might have been the brother, and not the lover, of fair "Perdita" at Hertford House. The lively business mind of Mr. John Taylor (26) is delineated with equal skill and perhaps rather more truth, while the heads of Mrs. Taylor (27) and Lady Margaret Fordyce (41) are portraits which worthily represent the master's spirituality and grace. Gainsborough, of course, could be strong as well, but of this side of his art the 'Lady Folkestone' mentioned above is the only specimen, and, in consequence, he does not show to such advantage as Reynolds.

Some sixteen pictures are attributed to Romney, and of these, apart from two (4 and 21) which cannot be taken as representative, almost all are attractive. Two or three of his male portraits are uncommonly powerful too. That of Mr. Lawrence (14) shows marked individuality, but the vivid head of Mr. Robert Child (19) and Brownlow Cust (44) are at once so straightforward and incisive as to command attention even in the good company in which they find themselves. The singular resemblance in the latter portrait to the present Director of the National Portrait Gallery shows how closely Romney must have kept to his original. Of his portraits of pretty women, Mrs. Glyn (13) and Miss Benedetta Ramus (47) are delightful examples. Compared with the work of Reynolds and Gainsborough, the flesh tints and modelling, especially in the latter work, will appear hard and conventional. But the pictures are otherwise so fresh, able, and attractive as to deserve a good deal of the reputation which the popular voice has accorded to Romney.

When we come to consider the skill of the other masters represented, we can count upon no such steady level of accomplishment. Hoppner's famous portrait of *The Misses Frankland* (32) occupies the place of honour in the room, and not undeservedly, for it is charming in subject and splendid in effect. The details, however, are not anywhere well enough done to make the work as perfect as it is attractive. The same weakness mars to some extent the striking design of No. 39, and even the charming portraits of the *Duchess of Rutland* (29) and the *Duchess of Sutherland* (68) are charming in effect rather than in workmanship. The large *Warren Hastings* (49) is less vivid in appearance, but indicates a resolute effort at grappling with character, an effort which has left its mark in the laboured execution of the face. On a smaller scale Hoppner shows to better advantage, and the spirited portraits of *John Barrow* (57) and of *Haydn* (61) are as able as they are forcible.

Raeburn reaches a more uniform standard of success than Hoppner, chiefly because he is more easily contented. Though never a good colourist, he was a sound and capable workman, and showed some force as a designer when he was compelled to work on a large scale or to paint more than a single figure. His best work at Birmingham, *The Harrover Family* (25), is really well composed, and there is freshness in the treatment of his portrait of two boys (67). His single figures are excellent in their way as plain straightforward portraits, but it is ridiculous to compare them as works of art with those of Reynolds or Gainsborough. Such pictures as the *Miss Cunningham-Graham* (50) or the *Miss Jane Hodgson* (63) are exceedingly able and attractive. Yet if we examine them long we shall find that their charm is but skin-deep, and that they have no subtlety of expression, of arrangement, or of colour. They may arrest our attention, but they cannot keep it.

No does Lawrence make any better show. It is true he is only represented by three pictures, and of these but one, the well-known portrait of the unfortunate Queen Caroline (71), has any pretension to importance. More typical are the portraits of *Miss Croker* (23) and *Mrs. Earle* (65). When once the immediate

effect of their obvious prettiness is overcome, it is disappointing to see how little they really contain either of art or nature. They are clever and smart in a certain way, of course, but even as smart painting they are not above criticism. The dresses, for instance, in each case are far from skilfully suggested. Even the sort of cleverness that Lawrence possessed seems rather mediocre, if one turns from his canvases to the astoundingly brilliant *Lady Caroline Price* (34), by Reynolds. So enamelled, sharp, startling, and directly handled is this picture, that were it not for the documentary evidence which connects it with Reynolds, it would be pardonable to consider it the masterpiece of Lawrence's life. In that small canvas, some three feet by two, the older master has summed up and glorified every excellence that is characteristic of the younger man, yet no better evidence of the gulf that separates them could be imagined, for with all its spirit, and freshness, and astonishing fluency of brushwork, the thing is not great, but only supremely clever.

The single example of Opie (6) appears to have been overcleaned. Copley is represented only by a delightful sketch. Hogarth is not represented at all—perhaps the most serious fault that can be found with the exhibition. Joseph Wright of Derby is nominally responsible only for a lifelike head of Arkwright, the inventor (38), though it is quite possible that No. 21, now ascribed to Romney, might, if examined carefully, prove to be from his hand. A signed and dated portrait by Constable (55) is a feature at least of historical interest, since we have so little definite information about his career as a portrait-painter. Altogether the show is one of considerable importance, not only on account of the great masters it represents, but also for the fact that they are, in very many instances, represented by pictures which have not been exhibited before.

Fine-Art Gossipy.

ON Friday the Royal Society of British Artists held the press view of their exhibition in Suffolk Street.

THE Royal Scottish Society of Painters in Water Colours opened their twenty-fourth annual exhibition at Glasgow on the same day.

At the Fine-Art Society's rooms there is a private view to-day of water-colours of Florence, Rome, Capri, Ravello, and Sicily, by A. Pisa. To-day also critics are invited to view at the Woodbury Gallery Mr. Frank Dean's pictures of England and Egypt, and Mr. Aubrey Waterfield's water-colour drawings of Palermo, Cefalu, Venice, Assisi, and elsewhere.

To-day is the private view also of a collection of Whistler's etchings at Messrs. Obach's Galleries in New Bond Street.

MESSRS. WILLIAM MARCHANT & Co. are holding their autumn exhibition at the Goupil Gallery, and Messrs. Shepherd Brothers their annual exhibition at 27, King Street.

AN International Fine-Art and Horticultural Exhibition is to be opened at Düsseldorf on May 1st, 1904.

MR. H. W. BREWER, the son of the late Prof. J. S. Brewer, died some three weeks ago at the age of sixty-seven. He was an admirable draughtsman in black and white, as his contributions to the valuable pages of our contemporary the *Builder* showed, and possessed a great knowledge of Gothic architecture. He was a most kindly as well as accomplished man, and his sole defect was a lack of ambition and a shy modesty, which led to his declining various opportunities of distinction which his talents secured him.

THE death is also announced of John Calcott Horsley, who was elected R.A. in 1864, and had painted pictures since 1836, being born as long

ago as 1817. Mr. Horsley was elected Treasurer of the Academy in 1882, and came prominently before the public as an opponent of the use of the nude model. His 'Reminiscences' are shortly to be published by Mr. Murray, and we hope when noticing them to consider his life and times.

MESSRS. THOS. AGNEW & SONS announce for early publication next year a new and exhaustive work on Romney, consisting of a biographical and critical essay, with a complete catalogue raisonné of his works, by Mr. Humphry Ward and Mr. W. Roberts. The work is based upon the large and remarkable series of MS. diaries, account-books, sketch-books, autograph letters, &c., acquired by Mr. Humphry Ward in 1894, and once the property of the granddaughter of the painter. The diaries extend from 1776 to 1795, that is to say, from the time Romney settled in Cavendish Square to the end of his working career. By the aid of these and other sources the authors have been able to compile a list of over two thousand pictures, to trace the dates of sittings, the original cost, and in many cases the destination of a considerable number of pictures. Wherever the sitters have been identified short biographical notices will be added. The issue of the book, which will contain about 70 photogravure plates, is limited to 350 copies on Japanese paper and 500 on special paper.

MR. ARTHUR M. HIND, of Emmanuel College, Cambridge, has been appointed an assistant in the Department of Prints and Drawings at the British Museum.

THERE are two candidates, both with excellent qualifications, for the post of perpetual secretary of the Académie des Beaux-Arts, Paris. One of these, M. H. Roujon, is the Director of the Beaux-Arts, a position which he will resign if his candidature is successful; the other is M. Georges Lafenestre, who is at present Conservateur of Paintings and Drawings at the Louvre. For his post, should it become vacant, the possible candidates include M. Henri Havard, M. Roger Marx, and M. Armand Dayot.

MUSIC

THE WEEK.

THE BIRMINGHAM MUSICAL FESTIVAL.

On Thursday, the 15th, 'The Messiah' was performed. Three years ago it was given in unsatisfactory manner; this time there was an improvement, and yet it was all too evident that Dr. Richter takes but little interest in the work. His beat was precise, he kept diligent watch, but there was a lack of fervour—the reading of the music was formal, and for the most part cold. The soloists included Mesdames Albani and Clara Butt and Mr. Ben Davies, and there was a lack of clear understanding between them and the conductor, showing that little if any time had been devoted to the solos in rehearsal. In the 'Pastoral' Symphony the consecutive fifths arising from a foolish misreading of the autograph score were exposed long ago, yet they were played. In "Why do the nations" Handel, as recently pointed out by Prof. Prout, instead of the usual *da capo* intended the chorus "Let us break" to follow on immediately, but it was not so given. One would have thought, however, that this departure of Handel's from the custom of his day, evidently for a dramatic purpose, would have appealed to Dr. Richter. These two matters may not be of huge importance; but as a straw shows which way the wind

blows, so do they show the conductor's attitude towards the oratorio. His tastes are well known, and it is, therefore, not surprising to find him taking little interest in Handel. A Birmingham Festival without 'Elijah,' the work which has won for it such high and lasting repute, would perhaps arouse opposition—although an occasional performance of 'St. Paul' by way of change would be welcome—but 'The Messiah' might surely give way to some less familiar work, or to a novelty.

There was an interesting programme in the evening, devoted, with one exception, to the music of Berlioz, Liszt, and Wagner. Strauss's symphonic poem 'Don Juan' had been originally announced, but owing to some difficulty with the band parts the 'Vorspiel and Liebestod' from 'Tristan' were given, and without any announcement, in its place. Had the 'Don Juan' been played, the programme would have furnished music by the three composers who signally represent modern art. First came Berlioz's 'Harold in Italy' Symphony, the solo viola part of which was admirably played by Mr. S. Speelman. When it was produced, close upon seventy years ago, the anti-classical and picturesque style of the music must have appeared very new. It no longer surprises; the last movement, indeed, has much more sound than substance. But the 'Marche des Pèlerins' and the 'Sérénade' are tone-pictures remarkable for daintiness, charm, and delicate colouring. The second piece was Liszt's setting of Psalm XIII., a work which was first heard in London at the late Walter Bache's annual concert, February 25th, 1875, but has since been almost neglected. The music, however, is interesting, and deserves the attention of choral societies. It is very modern both in form and feeling, and has a *cachet* of its own. At times we seem to be listening to secular rather than to sacred music, but in this country our idea of sacred music is somewhat narrow-minded; any departure from the severe style of Handel or the mellifluous style of Mendelssohn we are apt to regard with suspicion. The performance was good, though there was not always sufficient effect of light and shade. Mr. William Green sang well the trying tenor solo part. Sir Hubert Parry's solid direct setting of Milton's ode 'Blest Pair of Sirens' sounded strange, yet not unwelcome, amidst its surroundings; the choir sang nobly under the composer's direction. The concert ended with a magnificent rendering of the 'Meistersinger' Overture.

Bach's Mass in B minor was performed on the Friday morning, and in the evening Beethoven's 'Choral' Symphony; the one the greatest work of the first half of the eighteenth, the second the greatest of the first half of the nineteenth century. In both works the choir triumphed gloriously. In the Mass there was a certain heaviness in the rendering of the opening choruses, but at the 'Cum Sancto Spiritu' the choir seemed to have made up its mind to achieve success. The 'Et Incarnatus' and 'Crucifixus' were given with all due solemnity and feeling; the 'Et Resurrexit' with stirring power; but it was in the noble 'Sanctus' that the highest point was reached; the singing was

truly grand. The soloists were Miss Agnes Nicholls and Miss Muriel Foster, and Messrs. Ben Davies and Ffrangcon Davies.

The rendering of the Symphony in the evening was, perhaps, the finest to which we have ever listened. If the composer could only have heard such a performance what a joy it would have been to him! The soloists were the Misses Agnes Nicholls and Muriel Foster and Messrs. William Green and Andrew Black. Before the Symphony—for after it nothing would have been possible—came the Bruckner 'Te Deum,' recently mentioned in these columns, Dvorák's Symphonic Variations, and Brahms's beautiful Rhapsody, Op. 53, the solo alto part of which was finely declaimed by Miss Muriel Foster. Mention must be made of Mr. R. H. Wilson, the festival chorus master, who well deserved the double recall after the Bruckner 'Te Deum,' and of Mr. C. W. Perkins, the town organist, for his valuable services during the week.

Musical Gossip.

THE new comic opera 'The Duchess of Dantzig,' produced last Saturday evening at the Lyric Theatre under the management of Mr. Edwards, is a step in advance: it has a definite plot. Yet, curiously enough, this improvement in one and an important direction proves unfavourable to some of the music by Ivan Caryll. The story is interesting, the performance excellent, and the mounting of the piece all that could be desired. Then, again, the ballet music, if not strikingly original, is exceedingly dainty, and the songs and duets are pleasing and delicately scored, yet the latter are introduced in a somewhat artificial manner; they uncomfortably delay the action. Until a libretto is written in the making of which poet and musician have equal share, or rather, we should say, the same aim, a lack of unity will be felt. The new work, by the way, is scarcely a comic opera except in the technical sense. Miss Evie Greene as Madame Sans-Gêne was very successful, and she was well supported by Mr. Denis O'Sullivan as Lefebre. Mr. Holbrook Blinn, who so admirably impersonates Napoleon, has only a speaking part. The piece will probably have a long run.

KUBELIK gave a recital last Saturday afternoon at the Queen's Hall. The programme commenced with E. Schütt's bright, pleasing Suite for violin and pianoforte, thoroughly well rendered by the concert-giver and Miss Katherine Goodson. In Vieuxtemp's Fifth Concerto in A minor the violinist charmed his hearers by the richness of his tone, and astonished them by the skill and ease with which he overcomes technical difficulties, while his performance of Paganini's 'Moise' on one string was an extraordinary *tour de force*. Virtuosity for its own sake from time immemorial has attracted the public, but we hope that so gifted an artist has higher aims.

On Monday afternoon Señor Sarasate gave a concert in St. James's Hall. Schubert's Fantaisie in c, Op. 159, was rendered with all possible taste and refinement by Madame Berthe Marx and Sarasate. The piece contains variations on the lovely melody "Sei mir gegrüßt," but the music generally is not strong. The violinist performed Bach's 'Chaccone' and two movements from the Sonata in c for violin solo; the rendering, especially of the last, was extremely fine, but the reading of the 'Chaccone' lacked breadth. Madame Marx played some Mozart variations, not in c as stated on the programme, but in B flat. They are pleasing, but we have our doubts as to

whether Mozart really wrote the music; they have, however, been published under the title 'Pastorale Variée, d'après un manuscrit original.' Madame Marx and Dr. Otto Neitzel were heard in various duets for two pianofortes.

By the death of John Calcott Horsley, the distinguished artist, in his eighty-seventh year, we are reminded of more than one celebrated musician who flourished in the first half of the nineteenth century. His grandfather on the mother's side was Dr. Calcott, so well known for his glees and catches; his father, William Horsley, also famous for glees, was the friend of Mendelssohn, who often visited him in the house in High Row, Kensington. That house was bought by William Horsley from Muzio Clementi, the celebrated pianist, who himself lived in it for five years. Only last year we visited the artist just deceased in reference to the Clementi letters mentioned in the *Athenæum*, July 26th, 1902, and there saw more than one token of the intimate friendship which existed between Mendelssohn and William Horsley. It is interesting to note that the grandfather and father of the late J. C. Horsley were musicians, the grand-uncle a painter. Other instances, by the way, might be named in the families of various great composers in which music is to be found intermixed with painting.

A LIST of the works to be performed at the series of Popular Concerts, under the direction of Prof. Kruse, at St. James's Hall on Monday evenings includes many novelties, some of them old as to date, but new so far as these concerts are concerned: Sextet for strings, by J. Holbrooke; Quintet for strings, by Wilhelm Berger; quartets for strings by D'Albert, Henschel, and Weingartner; pianoforte quintets by Norman O'Neill, Cyril Scott, and Georg Schumann, also a Quartet by the last named; sonatas for pianoforte and violin by Busoni, Robert Kahn, and Strauss; and a Pianoforte, Clarinet, and Violin Trio, by R. H. Walther; also various pieces for harpsichord alone, and with various old instruments, by Ariosti, Couperin, Bach, Handel, Rameau, &c. The season, indeed, promises to be one of considerable interest, not only as regards the music, but also as regards the executants. In addition to the Kruse Quartet, there will be the Crimson Quartet; also La Société des Instruments Anciens, and a long list is given of eminent solo vocalists and instrumentalists.

Now that preparations are being made for performances of 'Parsifal' at New York, a project which if carried out will no doubt prove an enormous financial success, it may be interesting to quote a sentence from a letter written by Wagner to Friedrich Feustel within two years of his death (Naples, March 4th, 1880). He says:—

"I must confide to you that I am very seriously thinking of settling for good in America with my family, my ideal (Idee) and my works. If the only thing I regret is not to have selected long ago a fresher, a thoroughly fruitful soil for my works, also for my family, my deep conviction of the decline of European civilization will only urge me with greater earnestness and decision now to take this opportunity of escaping from it."

THE forthcoming season at the Paris Gaité, under the management of the brothers Isola, will open with M. Massenet's 'Hérodiade' and the new musical drama 'La Flamenca,' libretto by MM. Henri Cain and Eugène and Édouard Adenis, music by M. Lucien Lambert, which works will be performed alternately.

GUSTAV MAHLER, Hofkapellmeister of the Vienna Opera, has composed two symphonies, the earlier of which, in the key of D, was heard for the first time in England at the Promenade Concerts on Monday evening. It is a characteristic work. The opening Adagio, and more especially the concluding movement, seem spun out, but the composer evidently had some pro-

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